

BUYERS GUIDE

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More 'Elfquest'

New 8-issue mini-series picks up where the original story ended

"It's true," WaRP Graphics spokesman Richard Pini told *CBG*.

"We are reviving the *Elfquest* series this fall as an eight-issue bi-monthly, comic-book-sized, black-and-white limited series. The story will pick up essentially right after the original tale ended in *Elfquest* #20.

"People had a lot of questions when the original series ended. For example: What happened to Two-Edge? What is Winnowill up to these days? What will become of Dewshine and her baby?

"Even though the original series was complete, those questions remained to be answered. We will begin to answer them in the new series."

Asked to provide some plot clues, Pini said, "Basically, if you thought Winnowill was a problem before, she's gotten worse."

Had Wendy and Richard planned the continuation before *Elfquest* was completed?

"In a very, very loose sense, yes, we had planned this from the beginning.

We knew the story was complete in itself — but there was always room for more. In that way *Elfquest* is like *Jell-O*. There's always room for more."

He said the new series had a working title of *Elfquest: Siege at Blue Mountain* and would start with #1. The renaming would make the distinction clear between the new series and the Marvel series. There will be a new logo as well.

"Wendy is doing the covers for the new series in quite a different style from the Marvel covers," Pini said. "I'm looking at two of them now, and they're gorgeous. They are full-color paintings

\$1.50

United States

\$2.15

Canada



Detective Comics #567 (October, scheduled to ship July 1) will feature a story of *The Batman* by Harlan Ellison. *CBG* brings you a preview of Ellison's original text story on Page 3. This is, in effect, a new short story by one of the world's top short-story writers.

reminiscent of the style of the covers on the original series."

He said Apple Press/WaRP Graphics would be promoting the new mini-series and the rest of the line at Dallas Fantasy Fair, Chicago ComiCon, Maplecon, Okon, Atlanta Fantasy Fair, 1986 Comic Book Expo, San Diego Comic Con, and the World Science-Fiction Convention.

This Week

News

Elementals pencils and line art is missing; the title remains on schedule. Eisner's *New York* sells out. Frank Miller is "not responsible" for mutant animals. Terry Austin lectures. Ellison writes *Canuck Comics* foreword. Klaus Schoenefeld dies at 24. El Paso Fantasy Festival holds auction to fight illiteracy. 1, et al.

MICRA

CBG offers a profile of the new series from *Comics Interview*, with background articles by writer Lamar Waldron and publisher David Anthony Kraft and character drawings by artist Ted Boonthanakit. 1, 28, 36

Letters

There are lots of topics under discussion this week: Do libraries make good homes for comics? What really happens to old comic-book paper? How can we protect comics from fire and flood? How can would-be direct-sales comics fans get all the comics being published? How can fans build good collections? Can comics fans save *Mazing Man*? What's a foreign comics fan to do? 4

Murray Boltinoff

Dan Tyree interviews the editor of DC's *G.I. Combat* and learns a lot about DC's past, when he was editor of such titles as *World's Finest* (remember the Super Sons?), *Adventures of Jerry Lewis*, *Sugar and Spike*, and *Doom Patrol*. Can you guess which of these he would most like to see revived? 43



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Ad of the Week

4005 PERSONALS
COMIC QUESTIONS answered. Send self-addressed stamped envelope and question to: Comic Questions, 569 East Milton Ave., Rahway, NJ 07065.



MICRA

New series from Comics Interview

MICRA, which stands for Mind Control Remote Automation, is a 12-issue series due from Comics Interview Publications this September.

This bi-monthly black-and-white title was created and written by Lamar Waldron, author of the *Lightrunner* graphic novel for Donning/Starblaze. The artist is Ted Boonthanakit, an Atlanta commercial artist and muralist. Lettering will be by Susan Barrows, who also worked on *Lightrunner*. David Anthony Kraft, long-time editor and writer for Marvel who now publishes *Comics Interview* and *Southern Knights*, will be the editor.

Set in the near future, the story concerns Angela Griffin, a wealthy, spoiled college student who is injured during a terrorist attack. This leaves her permanently paralyzed from the neck down. However, she becomes involved in an experimental program sponsored by the military involving mind control of a remote android. They construct a mechanical duplicate of her which is almost indestructible, has the limited ability to fly — and contains powerful weaponry.

(For more details from the author and publisher of MICRA, see Page 28.)

Elementals art missing Comico says title remains on schedule

On Thursday, June 5, Bill Willingham misplaced his portfolio containing pencil art for an entire upcoming issue of *Elementals* as well as most of the finished line art from *Elementals* #5, said Comico Director of Public Relations Bob Schreck.

"I would like to assure the fans of *The Elementals*, as well as the retailers, that there will be no breaks in the title's schedule," Schreck said, "and that the book will maintain its current bi-monthly release without fail. This is due to the fact that Bill is

several issues ahead of our printing schedule, a precaution taken for unfortunate occasions such as this."

Willingham had breakfast at the Cafe On The Square, at Spruce and 19th Sts. in Philadelphia, Pa., at about 11 a.m. Forty-five minutes later, while he was on his way to the Comico offices, he realized he had left the large black portfolio at the restaurant. Upon returning there, he was told that no one on duty had noticed the portfolio entering or leaving the premises.

Schreck said art buyers should be aware that, if they purchase any unprinted *Elementals* artwork, they will be in possession of stolen material, due to the small amount of printed *Elementals* art to date.

Anyone who can supply information of the whereabouts of this artwork which leads to its return to Bill Willingham will be rewarded, no questions asked, Schreck said. Should you have any information, contact Bob Schreck at 215-277-4305, 10 a.m. to 6 p.m. EDT.

Eisner's 'New York' sells out Kitchen Sink orders 2nd printing for paperback

The Kitchen Sink Press soft-cover edition of Will Eisner's *New York: The Big City* was sold out on its first day, Publisher Denis Kitchen said. Orders to distributors had to be pro-rated.

Because reorders are still arriving, Kitchen Sink Press will print a second printing of the book immediately. The printing is expected to require two to four weeks, and new copies should be available by early July. The second printing will carry a notation that it is a second printing.

"There seems to be an unusual, growing groundswell of support for this book," Kitchen said. "Word of mouth probably has something to do with it, along with Eisner's reputation of being the premiere observer of the city."

"We had originally printed enough softcovers to fill orders and to allow for a modest number of reorders. But the reorders

kept arriving even before the book was on the stands. That's never happened to us before."

Kitchen said that the limited, signed edition of the hardcover has not been sold out, although orders have been "healthy" for that, also. There are no plans to

reprint the hardcover. The soft-cover edition retails for \$10.95; the hardcover for \$25.

New York: The Big City depicts in vignette form various aspects of living in a large, densely populated area. There are nine chapters in the 140-page book.

'Not responsible'

Miller lives cleanly, disavows mutant critters

By Maggie Thompson

"It can all be traced to you," I told Frank Miller. "The ever-multiplying ranks of young, mutant animals began with you. *Teenage Mutant Ninja Turtles* was a parody of your *Ronin*, and we all know what happened as a result of the turtles."

"Now, we've seen ads for characters including Duck Knight, Pork Knight, and Dark Gnat. What do you feel about having caused all this?"

"That's just an unfair question," Miller replied. "I live cleanly. I don't do anything to young children."

He concluded his official reply by saying, "I am in no way responsible for all this."

Adult Theronuclear Samurai Elephants
Adolescent Radioactive Black Belt Hamsters
Mildly Microwaved Pre-Pubescent Kung Fu Gophers
Teenage Mutant Ninja Turtles
Laffin' Gas (with Geriatric Glowing Gas-Pumping
Geckos; Pre-Teen Dirty-Gene Kung-Fu Kangaroos;
Radioactive Wrestling Rodents; Colossal Nuclear
Bambino Samurai Snails
Cold-Blooded Chameleon Commandoes
Geriatric Gangrene Jujitsu Gerbils

The Dark Gnat Returns
Pork Knight
Laffin' Gas (with Ye Dark Knight Returneth; Dark
Nightie; Dark Nyte; Bath Knight)
The Duck Knight

He paused for a moment and then added, "I just want to see what happens with *Elektra Assassin* now."

Early deadline

Because of the Independence Day holiday, the advertising deadline for CBG #662 will be noon July 2.

COMICS! POSTERS! LIBRARIES!

For more information on our complete line of Walt Disney and other comic related products, see the back cover of this week's CBG.

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R.A. Jones joins Elite

Effective June 1, R.A. Jones assumed the position of executive editor for Elite Comics.

Jones is best known for his work in the fan press. He has been the resident comics critic for *Amazing Heroes* for 2½ years, and co-edited that magazine's last *Preview Special*. R.A. has also written several articles for *Comics Buyer's Guide*, and was selected Favorite Writer About comics in *CBG's* poll for 1984.

Jones will serve as story editor on Elite's two flagship titles, *Epsilon Wave* and *Seadragon*, and will act as consulting editor on the forthcoming mini-series *Twilight Avenger*. In addition, he will be assisting in Elite's public relations, and is slated to script two mini-series to be released in early 1987.

Retailer buys Timely collection

Mike Tickal, owner of Oak Leaf Stamps and Comics, Mason City, Ia., announced that he has purchased a large number of Timely comics from a private collection in the upper Midwest.

Included were *Marvel Mystery* #2-43, 45-92; *Sub-Mariner* #1-32; about 65 *Captain Americas*; 25 *Human Torches*; and about 50 other Timelys.

The condition varied from poor to mint, Tickal said. He estimated the value as "in the \$34,000-40,000-dollar range."

For more information, contact Tickal at 515-424-0333 between 9 a.m. and 11 a.m. Monday through Friday.

Elite apologizes

R.A. Jones, executive editor of Elite Comics, issued the following statement:

"The management of Elite Comics would like to offer its public apology to distributor Bud Plant. An inadvertent clerical error resulted in Plant receiving 840 fewer copies of *Seadragon* #1 than had been ordered. Steps have been taken to insure such a mistake does not re-occur. Again, Elite offers its sincere apology for any inconvenience this may have caused Plant."

'Ralph Snart' sells 15,000 copies of #1

Ralph Snart Adventures #1 sold out its 15,000 first print run, Publisher Tony Caputo said.

"The original orders on the book from the distributors added up to just over 13,000 copies, but after the *Now Comics Preview* which appeared in *CBG* #650, the reorders started coming in. When the book hit the stands many retailers reported that their entire stock sold out within a matter of hours."

Fromberg joins Solson

Solson Publications has announced that Allan J. Fromberg has joined the staff of Solson as an editor. In addition to scripting *How to Draw the Teenage Mutant Ninja Turtles* and plotting and scripting on the upcoming *Reagan's Raiders*, Fromberg will work on several of Solson's trade paperback projects.

Flashback: Five years ago

With a new Gil Kane cover, *Star Hawks II*, the second collection of reprints of the Kane-Ron Goulart comic strip is published. The first Ace Tempo paperback printing is in July 1981.

—Greg W. Myers

BATMAN

THE NIGHT OF THANKS. BUT NO THANKS

Editors' note

This represents something of a departure for *CBG's* previews. This is the original story written by Harlan Ellison for the story which will appear in *Detective Comics* #567, October 1986. Those who dream of being professional artists might like to try their hand at breaking this down into comic-book form and then comparing their version with the published one, drawn by Gene Colan and Bob Smith. The issue is to ship July 1 for newsstand sale July 17. It will be in comics shops early in July.

By Harlan Ellison

(Note: This script should be written with the leanest possible dialogue. Almost no narrative blocks should be needed, and the balloons as brief as possible. No interior monologues — play **everything** with the art and **extremely** evocative facial expressions. Reading time should be about five minutes, if you do it correctly.)

Each scene can possibly be keyed with the hour of night, from 10:30 p.m. till, say, 3:15 a.m.

Open with Batman on a low rooftop in a business section, night. He looks down, sees a punk entering a convenience mart with a drawn gun. He does an acrobatic descent from ledge to ledge, off a flagpole, slaloms off a Gristede awning, lands on the run, dashes for the 7-Eleven, bursts in, and finds the short, fat night manager holding the gunman at bay with his own gun.

"Got it under control, Batman," the little man says, "but could you call police emergency for me?"

Batman looks stunned, but goes to the pay phone and lifts the receiver.

Cut to: Batman coming out of an alley. Later that night. Sees a woman tussling with a mugger under a lamppost. He starts to charge down the street, starts to cross over to the other side where the action is, but a truck cuts off his view for a moment. By the time he gets to the woman and her assailant, she is sitting on top of the guy, skirt hiked up around her thighs, beating the bejeezus out of him with her handbag, a can of Mace in her other paw, the mugger pleading for mercy.

"There's a call box over there," she says to Batman, "could you call for a patrol car while I keep him busy?"

Batman reels to the call box, pulls the handle. He looks further frustrated. Bemused, but bewildered.

Cut to: Later that night, on patrol over Gotham. Batman sees a leaper on a ledge. Using the Batarang, he swings down through the midnight canyon of the city, homing in on the guy, ready to snatch him off the ledge. The guy sees him, his eyes widen, he starts to throw himself off the ledge as Batman hurtles toward him — and just then a 'tac squad cop smashes through the closed window, grabs the leaper by the back of his jacket and yanks him into the apartment. As Batman lands on the ledge, the cop leans out, grins, waves Batman off and says, "Thanks for distracting him; got everything under control. Have a nice night." Batman pulls a wry face, the sort of expression The Spirit used to have most of the time.

Cut to: Batman prowling rooftops. Pauses as he sees two men in the shadows of a brownstone entranceway. Closeup as one man hands the other several small glassine packets, obviously dope. Same closeup insert, the other man's hand holds a wad of bills. Back to Batman. *Dope deal going down*, he thinks. He goes over the side, hits the street, comes dashing across to find — the dealer already in cuffs. The other guy is pulling off his street cover and flashing his tin. He's an undercover vice cop. "Been stakin' this guy out for a month, Batman." Then he looks at the darknight detective, curiously. "Something I can help you with, Batman?"

"No... not a thing... not a thing..." Batman mumbles, and walks away, looking dejected.

Cut to: Batman on a park bench alongside the riverfront, arms looped back over the bench, just sitting dejectedly, staring at the water. He's under a tree, in shadows. He sees a young girl, walking hurriedly. She's being followed by a group of four boys. He watches for a moment as they catch up with her, then leaps to his feet and rushes toward them.

As he reaches the group, he hears one of the boys say, "Charlene, you shouldn't be out here at this hour. Come on, we'll walk you to the subway, we're going home, too."

The girl says, "It was a terrific concert, wasn't it?"

'Yocks' becomes 'Laffs'

Ward O. Batty, editor-publisher of *Trufan Adventures Theatre* #1 and #2, told *CBG* that he was changing the title to *Boffo Laffs* instead of *Boffo Yocks* because someone had beaten him to that title.

"Someone called after the

story appeared in *CBG* and said he had published a comic book called *Boffo Yocks* in 1980 and that he is working on a second issue," Batty said.

"So we are changing the title slightly."



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And they walk off together, laughing, as Batman stands there, shoulders slumped, watching.

Cut to: Batman sliding along in the shadows on a street with cars parked chockablock along the curb. He sees a man apparently jimmying the door on a new Porsche. He emerges from the shadows and comes up behind the man, about to grab him, when the man's wife pops up from the other side of the car (where Batman couldn't see her), also holding a bent coat hanger.

"Bernie," she says, "it worked on this side. And this is the last time I'm going to tolerate you locking the keys in the car!"

Batman throws up his hands in frustration and stalks off, muttering.

Cut to: alley behind a jewelry store. Batman spots a dark figure prying open the steel casing of a burglar alarm. The dark figure is up on a ladder, engrossed in work. Not making a sound, silent as smoke, Batman hurries to the foot of the ladder. The dark figure looks down. It is a woman in the coveralls of an alarm security company. She is not bothered by Batman's appearance. "Oh, thank goodness!" she says. "I'm so glad you're here, Batman."

Perking up, Batman says, "I, er, could tell you had an emergency here."

"I certainly do," she says. "Transformer failure. Here: hold my flashlight for me, will you?"

Wincing, face drawn in a rueful expression, Batman stands and aims the beam of the flashlight at the alarm box under repair.

Cut to: A menacing figure striding down the sidewalk, looking dangerous — stubbled chin, beady eyes, great thuglike arms and shoulders, as obviously a desperado as anyone we've ever seen. He's eating a candy bar. He throws the wrapper on the sidewalk, takes a step, and stops as Batman emerges out of the shadows, arms akimbo, blocking the path. "There's a law against littering!"

The menacing figure looks chagrined. "You're absolutely right, Batman. I should know better than that. I wasn't thinking." He walks back, picks up the wrapper, carries it a few steps to a trash basket, tosses it in, turns and says, "We all have to live here. Thanks for reminding me of that."

And he walks away.

Last two panels:

Alfred comes into Bruce Wayne's study. Bruce is in a highbacked lounge chair. We can see his legs stretched out, but not Bruce himself, as Alfred says, "Was it a difficult night on patrol, Master Bruce?"

Last panel, large: Bruce, full face, with Alfred smaller in b.g. Bruce's chin rests wearily in one palm, his face a mask of befuddled frustration. Balloon says, "Worst night of my life. Without comparison... worst night of my life."

For Julius Schwartz, after 15 years!

EDITORIAL

By DON & MAGGIE THOMPSON



COMICS not in your Future

In 1952, *The Space Merchants* by Frederik Pohl and C.M. Kornbluth was printed in *Galaxy*.

It has become a classic — and is now available in a two-in-one volume with Pohl's 1984 sequel, *The Merchants' War*. St. Martin's Press printed it, and the two-in-one volume (*Venus, Inc.*) is also available through Doubleday's Science Fiction Book Club.

We heartily recommend the volume — and point out that *both* works would be ideal candidates for comic-book adaptation. (The comic-book form could *add* to the story. Some of the early issues of *American Flagg!* smack of the satiric level and artistic possibilities of showing a future world in which advertising rules all levels of life.)

Among the concepts of the novels is that of compulsive devotion to consumer brands — such as Coffiest, initially distributed as samples, each of which contains "three milligrams of a simple alkaloid. Nothing harmful. But definitely habit-forming. After ten weeks the customer is hooked for life."

In *Merchants' War*, another form of consumer addiction plays a part when the narrator, an advertising man, meets Nelson Rockwell, who "had gotten himself into one of those interminable collections of Nearly Silver Miniature Presidential Busts from the San Jacinto Mint."

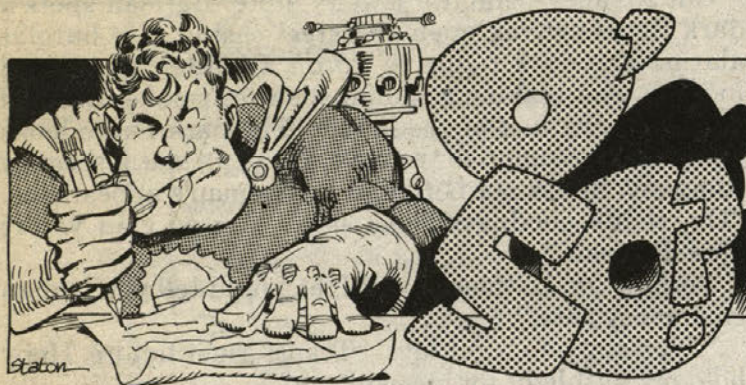
San Jacinto sends bill collectors to the grommet works, where Nelson is employed, to collect his installment payment. The bill collectors have threatened to break Nelson's kneecaps. The narrator suggests selling some figurines to pay the bill.

"Sell them? Sell some of my stuff? Why, Tenn," he cried, "that's the stupidest thing I ever heard of! These here are investment-grade collectibles! All I have to do is hold onto them for market appreciation — and then, boy, wait'll you see! They're all limited editions! Twenty years from now I'll have my place in the Everglades, taking it easy, and they're what's going to pay for it... only," he added sadly, "if I don't get caught up on the payments they're gonna repossess. And kneecap me."

I fled down the hall to the bathroom because I couldn't stand hearing any more of that. Limited-edition collectibles! Good lord, that was one of the first accounts I ever worked on — limited edition to as many copies as we could sell, fifty thousand anyway; collectible meaning that once you had them there was nothing you could do with them *but* collect them.

We suppose that's why we're devoted to collecting comic books. At least, while we're waiting for the bill collectors to come to break our knees, we can *read* what we collect — while other collectors are stuck with their Frameable Treasury Secretary Lithographed Portrait Series on Banknote-Quality Paper and charter subscriptions for Cabinet-Sized All-Metal Renderings of Famous American Suspension Bridges.

We can even reread our copy of *Venus, Inc.*, where such delightful concepts originated.



Randall W. Scott
MSU Libraries
East Lansing, Mich. 48824-1048

Your answer to Bruce Long's letter in *CBG* #646 has me writing to you again. His suggestion was that a series of State Archivists should be consulted independently for advice on how best to preserve comics, to get a view that would be unbiased by commercial interest. Your response, based on some unfortunate firsthand experience, was to say that even the "best archivists" don't have high enough standards to satisfy comics collectors, and (quoting yourselves): "If you have ever checked universities which

boast of comic-book collections, chances are you found that the comics have been stamped, bound, and taped."

I recently sent you a list of about three dozen libraries that "boast" comics collections. I have personally visited seven of those libraries and have found no such disrespect for our medium. I doubt if any library that bound and taped its comics in the past is still boasting about them. You see, we've come a long way.

Here at Michigan State University we "boast" about 35,000 comic books. None of them are bound. Some have the tape, stamps, and scrawls of previous owners, but they're slowly rotated out as better

copies come in. We add a discreet ownership stamp for security purposes.

As you know, we store our comics in Magfiles. Remember, you quoted me in your article about Magfiles? For comics more than 20 years old we use individual Mylar snugs or acid-free envelopes inside the Magfiles. Comics less than 20 years old are in plastic bags inside the Magfiles. Very fragile or valuable comic books of any age are protected appropriately, often with both Mylar and acid-free envelopes inside Magfiles. This treatment is not yet typical of libraries, but we are setting the example and I find that the attitude is contagious.

In the last analysis, we are dealing more with attitudes than with preservation technology right now. A lot of attitudes have to be changed, about "popular culture" among librarians, but also about "stupid librarians" among creators and fans in all popular media.

The library's role in civilization is to be the memory, preserving our records for future use. We have, or can get, the technology. Now we need to hear the argu-

ments about what to use it on.

Most archives and special collections libraries were set up before comic books were even invented. They were dedicated to the preservation of unique and very rare materials, and it hardly ever occurred to anybody in those days that mass-produced, color-printed entertainment magazines on newsprint would ever need to be preserved. It was only around 1970 that most of our leading collections were begun. We have, therefore, only about 15 years' experience, and we're only human.

In closing, here is my best advice for collection preservation. If it sounds like trivial common sense, I can arrange to give you the same advice as a highly paid consultant: Keep your comics in the dark except when using them, and keep the humidity low to normal. Light and dampness can accelerate decomposition of newsprint. Keep your comics clean and free of foreign matter like tape or strawberry jam. Store your comics, whether flat in piles or upright in boxes, in such a way as to prevent creasing, curling, and other distortions. Be especially careful when

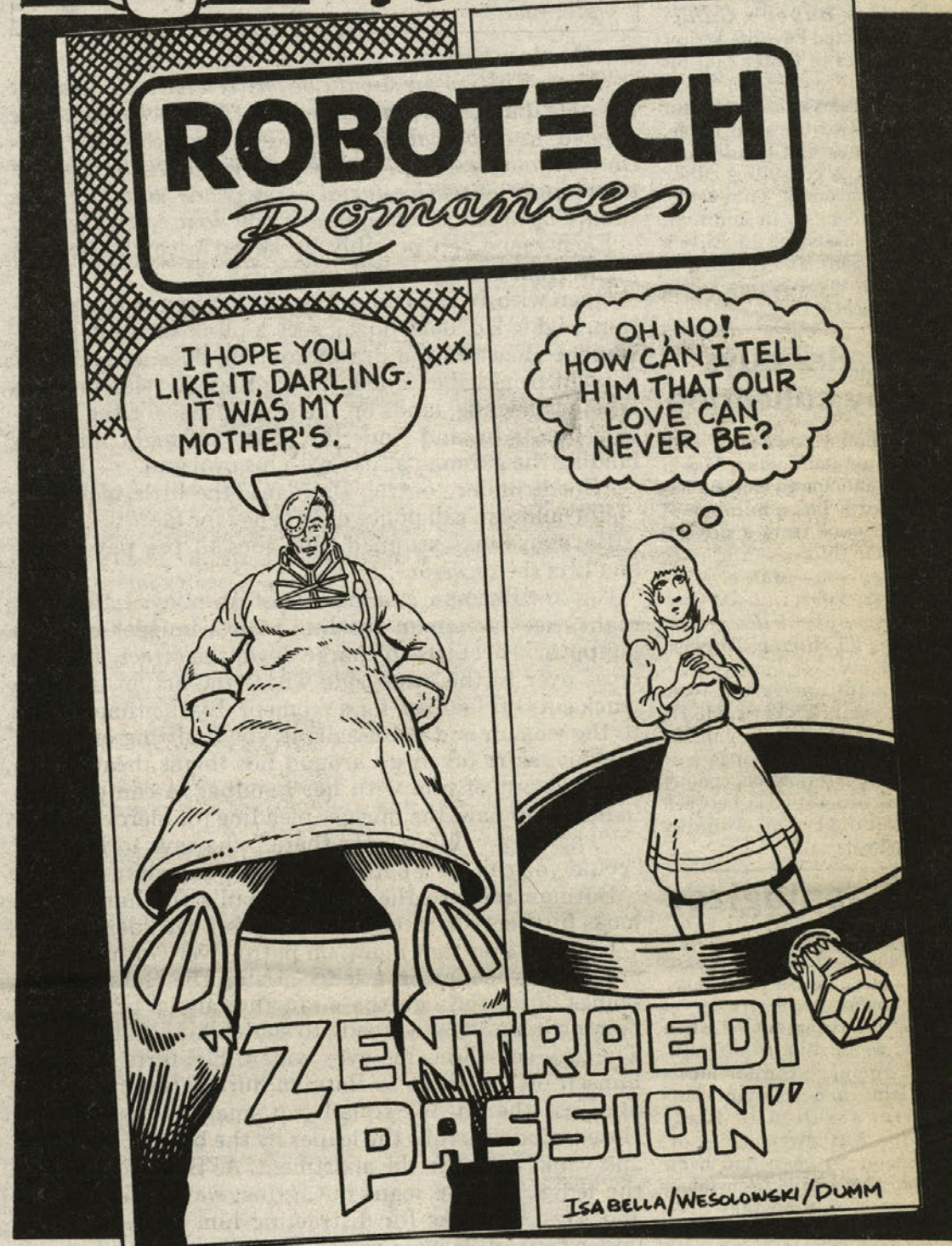
moving. Of secondary importance, if you can afford it, is to use acid-free or inert material when enclosing comics. More elaborate techniques are (so far) doubtful.

[It has been about eight years since we saw the blatantly rubber-stamped, taped comics in the Kent State University collection on display in a glass case in full sunlight, but that's not the sort of horror a collector forgets easily.]

On a related matter, a friend donated to the Cleveland Public Library a full set of early science fiction hardcovers (from *FPCI*, *Gnome Press*, and other proto-publishers of *SF*). He found them for sale at a quarter each at the library's next surplus sale; he was understandably furious because they did not have the basic decency to decline the donation — to accept it and then discard it was tantamount to spitting in his face.

We continue to recommend that anyone contemplating making a gift of a collection to a library make sure (a) that the library *wants* the collection and (b) has some inkling of how to care for it. An on-

(LETTERS, Page 6)



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LETTERS
(From Page 4)

site inspection and an agreement in writing would seem to be basic requirements.

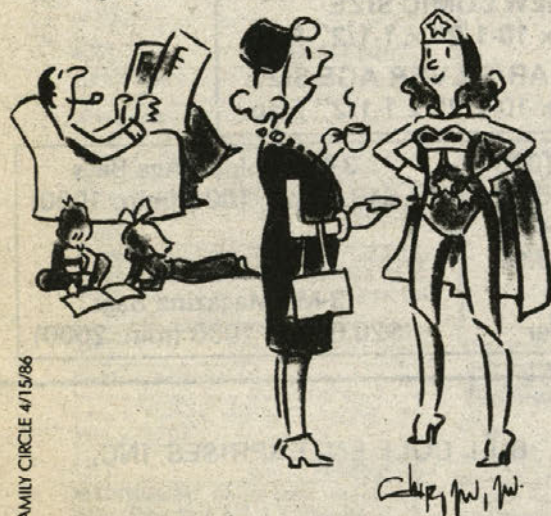
One of these days, Randy, we'll have to visit your library. It sounds as though you are a definite exception, if not to the rule, at least to our experiences.]

Mary S. Jaje

No address given

I always enjoy parodies of comic and science-fiction characters, (in fact I collect all the *Star Trek*-related ones), so I am forwarding to you the enclosed cartoons which appeared recently.

This "parodying" probably goes on more than realized; perhaps you may want to devote a space in *CBG* for regular display of cartoons found by readers or yourselves. I feel that when certain characters are featured, it means that particular subject has an appeal which goes beyond the usual comic book readership, in other words, the character is worthy of broad recognition.



"Your house is spotless, your children are well-behaved, your husband is contented and dinner was delicious. How do you do it?"

Anyway, I had to share these with you — they are funny!

Bill Blackbeard

San Francisco Academy of Comic Art

Research Center & Library

2850 Ulloa St.

San Francisco, Calif. 94116

Having become a bit sensitized to the subject after having just written you a longish letter on the Academy's experiences with pulp paper maintenance, I naturally felt my hackles rise at Dann Bonner's offhand reference in his "In Good Hands?" piece in the 4/18/86 *CBG*, to comic books aging "under any storage conditions," since I have again and again seen literally mint condition comics (and pulps, etc.) from 50 and more years ago turn up in perfect, white, as-new shape, which have been casually tucked away in some continually cool dark place over the

years but not otherwise particularly protected. Since I think it's likely Bonner has seen such issues, too, and I'm sure he's heard of the Mile High collection, his automatic, unthinking, essentially knee-jerk reiteration of the now widely inculcated library nonsense about the inherent, automatic deterioration of pulp paper initially irked me.

But, on thinking it over, I'm not so sure I haven't slid into a similar dogmatism by extension of my experiences with older pulp paper into an assumption that current pulp paper will behave in the same way. Obviously, I can't be sure of that, since only the expiration of a few dozen years will show what will happen to comic books printed over the past decade or so and kept under optimum storage conditions. Since the vast majority of your readers are concerned about collections largely dating from the 1960s and '70s,



"Continuing with the agenda At 11:45, we save the world from cosmic destruction 12 o'clock: lunch"

with some earlier dipping into the 1950s, and it was clearly these readers whom Bonner was addressing, his statement really needs only an amendment to: "Comic books may possibly age under any storage conditions" (the italicized words being my addition).

And my own remarks call for the same sort of caveat with regard to more recent pulp paper material. Certainly a good deal of paper used in comics and newspapers in recent years looks grayer at the time of printing than well-preserved newsprint from the 1950s and earlier looks now, and this worries me. Standards have fallen in all areas, and I don't know of any kind of guidelines or guarantees followed by manufacturers of newsprint with regard to the quality of their product (except to meet the "quality" of the "competition," which is not saying much).

Certainly there is much more use today of recycled newsprint (old newspapers mashed into "fresh" newsprint) than there was in the earlier decades, where timber-fresh wood pulp was used as the basis for virtually all paper then released. So the current stuff may very well "age" in some way the older pulp paper, properly stored, demonstrably did not, meaning that while your fine, white-paper copy of *Action* #1, kept from the time you got it in a cool, dark location, will almost certainly be in quite as sharp shape by 2025, so far as Academy experience with similar pulp items indicates, your last issue of *Groo the Wanderer* could conceivably be gray and brittle by that time no matter how stored.

The elements that stabilized the older pulp paper may be missing from the more recent newsprint. To echo Tonto, *quien sabe?*

Tony Wolf

28 Muirfield Rd.

Rockville Centre, N.Y. 11570

I would like to know if anyone out there can help me. I have been collecting comics for a little more than three years now, and so far I have accumulated about 1050 comics (in five boxes).

Now that may be diddy-squat to all you long-time collectors out there (one of which I intend to be in the future) but, nevertheless, I have been giving thought to protection of my comics from fire and/or water, especially in the recent

tragedy of Eclipse Comics.

I have been thoroughly examining ads in past *CBGs*, but none contain items to fireproof and waterproof comic books (metal comics boxes, for example). Any dealer who knows of or deals anything of this type, or anyone else who knows of anything about what I'm looking for, please let me know. Thank you.

[We suggest — and we're not guaranteeing anything — that the most economical solution to comics storage in cases of fire and flood may be a non-working, chest-type, locking freezer in your basement.

At one point some years ago, we looked through a Sears catalog at its assortment of safes. They were expensive and cumbersome. Then we started to think about home fires we knew about. In almost every case, the freezer was unusable, but its contents had survived.

The freezer is air-tight and insulated, and some come with locks. A chest freezer (which opens from the top) will probably keep out water via its gasket — but, in any case, will provide water protection up to its lid.

And you can store quite a bit inside. Comments, anyone?]

Russell Grant Collins

1412 W. First St.

Pella, Ia. 50219

I keep my *Doctor Who* novels on my shelf in the order the original episodes were aired (which I think makes the most sense), but *Doctor Who — A Celebration* by Peter Haining lists them in numerical order, so for John Judge, here are the numbers he wants:

Android Invasion is #2, *Day of the Daleks* #18, *Dinosaur Invasion* #22, *Doomsday Weapon* #23, *Genesis of the Daleks* #27, *Loch Ness Monster* #40, *Masque of Mandragora* #42, *Revenge of the Cybermen* #51, *Seeds of Doom* #55, *Talons of Weng-Chiang* #61, *Time-Flight* #74, *Robots of Death* #53, and *Planet of the Daleks* #46.

The books weren't assigned numbers until *Time-Flight*, at which point all the previous volumes were numbered alphabetically (most of the early ones were called *Doctor Who* and ..., while the later ones have tended to replace the "and" simply with a dash).

(LETTERS, Page 8)

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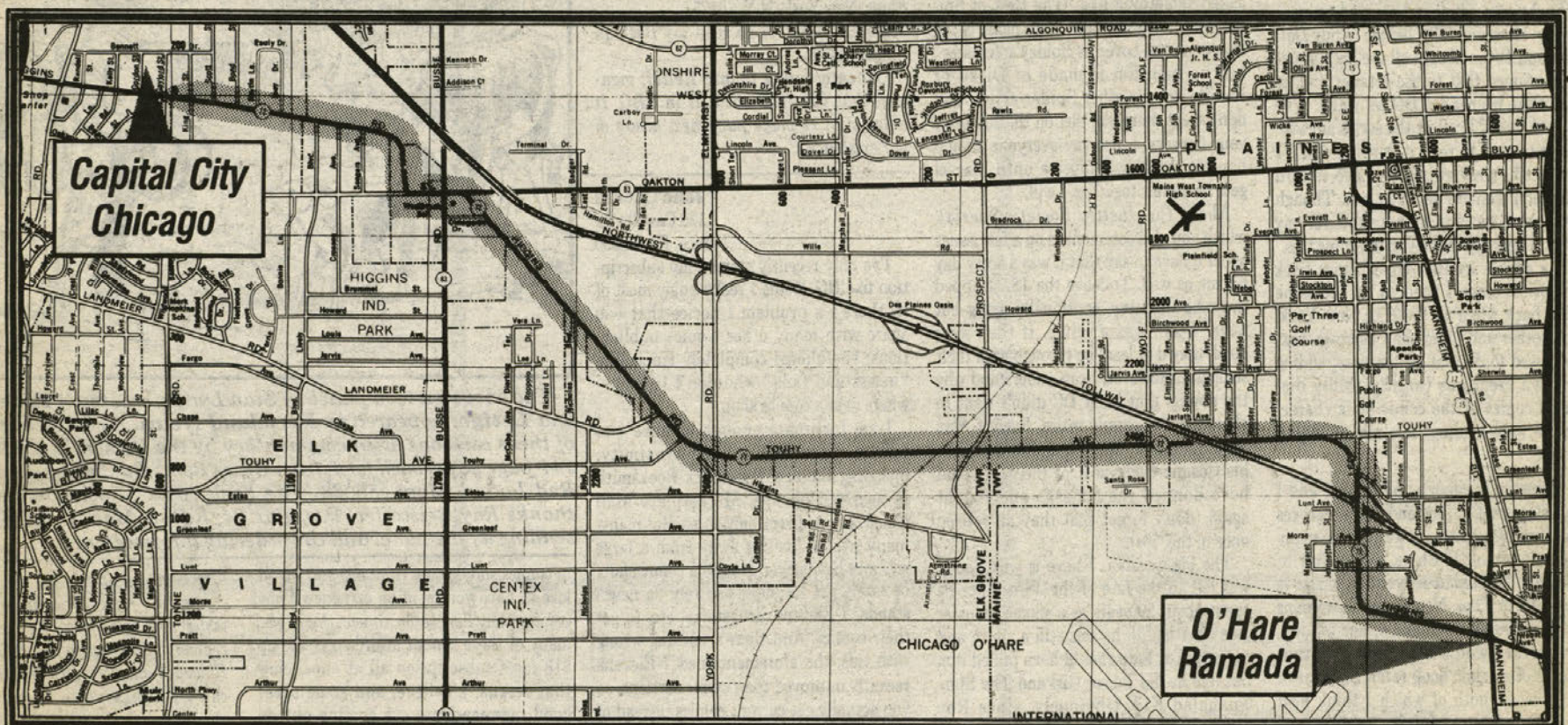
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LETTERS
(From Page 6)

I am not fully sure why the stories were or weren't selected for novelization (for example, why hasn't *The Pirate Planet* been novelized so that the entire Key to Time series would be available?).

I read *Mazing Man* since issue 1, which I bought on a whim and enjoyed tremendously. However, *CBG* led me to buy *Dalgoda* and I even bought all the back issues (I mentioned that to the retailer and he said that he read *CBG* as well). I've noticed that if I collect the series anyway, I tend to wait to read it, but if I don't, I look at the preview with an eye toward whether I want to get it or not. Though you aren't batting a thousand for my tastes, I heartily thank you for doing this.

The article by Bob Ham brings back memories, since I used to do the same thing back when we lived in New York. My brother and I and the Cosgroves next store used to do that all the time, adding our own creations (mostly thinly disguised copies of the comic-book characters we were reading) to a mix of Marvel and DC.

Interestingly enough, my brother and I were staunch DC fans and the Cosgroves were firm Marvelites, so we got into many discussions over Flash vs. Quicksilver or Namor vs. Aquaman or even Superman vs. The Hulk or Thor. Now I play Champions and read DC, Marvel, and others in Iowa, my brother won't read anything that smacks of a comic book (even *Elfquest* or Will Eisner, both of which I think he'd enjoy, but what can I do?), and I have no idea of what John, Packy, and Tim Cosgrove are doing now, seven years since we moved away. It brings me back, though, to know that still goes on.

An issue or two back, you commented that Marvel shouldn't be blamed for not returning artwork at a time when no one was doing so. I'm willing to agree with that, but the issue is more what they're doing today and goes beyond simply an overly long and insulting four-page document, which I feel is only a symptom of the underlying problem.

DC acknowledged Siegel and Shuster (and are still doing so in every issue), but Marvel seems to want to forget how much

Jack Kirby did to establish its cornerstones of success, giving all the credit to Stan Lee. Let's be honest, Marvel; if Stan had drawn *The Fantastic Four* besides writing it, it wouldn't have been nearly as successful.

I say acknowledge what Kirby did for Marvel (as well as what Steve Ditko did, of course — there's a trade paperback out called something like "The Best of Spider-Man" that has Stan Lee's name in big letters on the cover as Spidey's "creator" but no mention is made of Ditko or Romita or any other Spider-artist) and don't treat them like dirt on the advice of your lawyers. I also say everyone should boycott the New Universe until Marvel gets its morals together. I will.

About the *Justice Society Special*, which you also commented on a few issues ago, I'd have to say that it was a sorry day for me as well. To leave the JSA trapped in limbo that way, continually dying but never dead, was a crime. If they were dead, they'd at least be through with their struggles. However, I can understand why the powers that be at DC didn't want to allow them to simply retire. Even if Alan Scott gave away his ring and Ted Knight his Cosmic Rod, most of the JSA could have donned their masks and fought again (don't forget that they all retired once in the '50s).

The big question I have is why Sandy was left to the fate of the JSA. Since he spent about 20 years as a silicon monster (see *JLA* #113), he was still a youth and logically Dr. Fate should have pulled him out like he did Power Girl and The Star-Spangled Kid. Obviously, since Roy Thomas had no use for him, he was allowed to die. Repeatedly.

Bill Torbett
435 N. North St.

Washington Court House, Ohio 43160
I just came home from a mall convention in Columbus, Ohio.

There was a display there of 85 originals of newspaper comic strip art.

It was part of the promotion of "Hands Across America" with art by Dik Browne (*Hagar*), Lee Falk and Sy Barry (*The Phantom*), Milton Caniff (*Steve Canyon*), and many others. A total of 175 syndicated cartoonists.

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Now I think I'll go read my *Batman* #96 and #97.

[When ordering *Comic Relief*, mention that you read about it in *CBG*. It helps a lot to make publishers aware of our existence.]

John Cheves
120 Castille St.
Venice, Fla. 33595

I've only recently started my subscription to *CBG*. While I really enjoy most of it, there's a problem I notice that you share with many other comics publications; you almost completely ignore the "newsstand fans" who don't live anywhere near a comics shop.

I am fortunate enough to have two comics shops within close proximity, including the new Paperback Booksmith in nearby Nokomis' Marketplace Mall which carries direct-only titles. But many, many people live far away from a large city and have never been to a comic shop, or rarely get to one. They rely on newsstands, 7-Elevens, drugstores, etc. to get their comics. And there's nothing wrong with this; the aforementioned 7-Elevens recently improved their comic sections, so you actually get current comics instead of two-year-old *Incredible Hulks*. But in your review columns you ignore almost all titles you can get on a newsstand basis.

Take your May 9 issue for example, Maggie reviewed *Critters*, *Captain Jack*, *Journey*, *Lloyd Llewellyn*, *Love and Rockets*, *Neat Stuff*, and *Threat*. I've heard of two of these comics. I've never seen any of them. And remember, I go to comics shops. You pick such obscure titles, it's amazing they do anyone any good.

Maybe I'm wrong and many comics shops do carry these titles. But I'm positive that no Majic Markets do.

Yes, Don and Maggie, I'm willing to bet you have readers out there who can't get

Grass Roots By Stan Lynde



The above cartoon panel by Stan Lynde, creator of *Rick O'Shay* and *Latigo*, appeared in *Farmland News*. A complete collection of these cartoons, with commentary by the author, is available in a 144-page paperback book from Grass Roots Publishers, Drawer 789, Red Lodge, Mont. 59068. The book costs \$7.50, postpaid. *CBG* thanks Ray Reistoffer, P.O. Box 34, R.R. 2, Marcus, Ia. 51035, for sending us the panel and the ordering information.

to comics shops often (if at all) and would love to have you mention or review some comics they'll be able to see. And, yes, many of these cannot afford to choke up \$18 for a subscription all at once. Now that *Nexus*, I believe, and some other good independents are coming out on newsstands, here's your chance.

Review *Mazing Man*, from DC. According to their house ad, they've gotten a quote item from you somewhere but I didn't see the review anywhere.

Review *Swamp Thing* more, another great from DC.

[Don has frequently reviewed — and raved over — *Swamp Thing*. If you'll check letter columns in that comic book, you'll find Don's reviews have been acknowledged there. The *Mazing Man* quote came from a review in *CBG*, as DC's ad states; it may have appeared before you subscribed.

Don reviews comics regardless of whether they are newsstand comics or

direct-only comics.

Maggie's review column in the May 9 issue was specifically described as a review of Fantagraphics Books' output. However, most comics shops do indeed carry Fantagraphics Books' titles. You should speak to yours about expanding its horizons beyond Marvel and DC titles.

However, the main point of this answer is to point out that anyone who is subscribing to *CBG* holds in his hands the means to obtain non-newsstand comic books. There are ads from publishers, frequently offering direct subscriptions. There are ads from subscription services. There are ads from stores, some of which may be in your area.

We don't have a full-service comics store geographically near us. We order from a store 700 miles away (Tony Isabella's *Cosmic Comics* in the Colonial

(LETTERS, Page 10)

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11-15	4.75	6.50	7.50	8.50	16.75	25.30
16-20	5.75	7.75	9.25	10.75	18.75	32.50
21-25	6.50	9.25	11.00	12.75	20.50	39.00
26-30	7.50	10.50	12.75	14.75	21.75	45.50
31-35	8.25	12.00	14.50	16.75	22.75	51.75
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LETTERS

(From Page 8)

Arcade in downtown Cleveland, Ohio) and have the comics shipped to us by UPS once a week.

We believe that a comics store, to be worthy of the name, should carry all comic books, as well as magazines and paperbacks and games and T-shirts and wall hangings and cloisonne pins and other related material. A store that carries only Marvel and DC comics can be put out of business by Waldenbooks; a store which carries all the items a comics fan could want — and which does not try to gouge its regular, loyal customers by overcharging on a current "hot" item — is one which comics fans will continue to support even if the fans move 700 miles away.

Incidentally, we have heard from people who live in large cities but insist that they do not have comics stores in their area. We can only conclude that they look in their telephone book under "Comic Books" and, finding nothing, assume there are no comics stores. Look in your yellow pages under "Book

Stores," "Used Book Stores," and "Periodicals." If you live in or near a city of 20,000 or more inhabitants, you probably have at least one comics shop close by.]

Mark Setser

5208 Lansdale Dr.
Bakersfield, Calif. 93306

It would please me if I could share with your readers a few guidelines that have helped me build my collection from worthlessness to a treasure.

1) Don't be loyal to one publisher. DC and Marvel are great, yet you don't see any of their recent issues bringing prices of \$50-\$100. (Dark Knight is a rare bird, folks.)

2) Make friends with someone else who collects comics. When you go on vacation, it's great to have someone to get your comics for you, and you can do the same for him. (This is how I got my copy of Fish Police #1 when it first hit the stands. Thanks, John.)

3) Get to know the people behind the counter at your local comics store. They'll be happy to give you tips on what's going to do well and what isn't. Beware, loyal

customers, not every owner or employee likes what you like and vice versa. Be careful of the guy who is just in it for your hard-earned cash.

4) Go to the conventions. These are the comics collector's Mecca. If you live in a small town or city, there's usually one nearby. When you go, stick around till the end. It's at this time that dealers are making insane deals just so they don't have to lug a bunch of stuff home.

5) Finally, if you have the available cash (a big if!) collect Golden Age comics. They were rated by the *Wall Street Journal* as one of the best investments of 1985. Unless you have unlimited funds it's easiest to collect backwards. Overstreet himself said in the 1985-86 *Price Guide* that the Golden Age was making a resurgence.

How does one get cartoons printed in *CBG*? I'm a little afraid to send my stuff in because I see dates of 1984 on the stuff you're printing now. Is there that big of a backlog?

[You put more emphasis on the monetary value of a collection than we do — to us, the important thing is that you buy comics you enjoy reading — but your points are well taken. We add the advice that, if you are a regular customer of a comics store and the owner tries to gouge you into paying extra for a current comic book just because he has heard that it is "hot," take your business elsewhere. If enough people do that, some of these gougers will learn that it is better to keep a steady customer for years than to cheat him out of a few bucks once and lose him to ethical competitors.]

We do have some cartoons which have been in stock since 1984 (and earlier), but we also have some which were drawn and dated in 1984 and earlier which were more recently submitted to us; we also use some which were drawn in 1986. We are an open market, but we do have a large backlog. There is always room for good material, of course.]

Brian Welcker

1628 Oberlin Rd.
Raleigh, N.C. 27608

I consider myself an open-minded person and enjoy many types of comics, regardless of whether they are "alternatives" or not. I find Joshua Quagmire's letter as close-minded as the article which

he criticizes. To say that there is little worth reading outside the alternatives is as ludicrous as saying that there is little worth reading that doesn't have "Marvel" printed on the cover.

Granted, there is quite a bit of mindless tripe in the world of mainstream comics. However, many of the "alternative" comic can also be trashed along with the *Secret Wars*. For example, how does an "alternative" publisher like Fantasy General manage to put out so many mediocre titles?

A comic must be able to stand on its own to deserve and establish a fan following. Perhaps it is the elitist attitude that many alternative publishers perpetrate that repels potential readers. It is the same "You do not enjoy these books because you do not have the knowledge to appreciate them" attitude that I found in high school English teachers.

I also find his remark that "many comics readers have never been through the doors of a library" totally ridiculous. Does it make Quagmire a superior person because he gets most of his reading material from the library? The last time I visited the library (three days ago, by the way) I noticed that there were quite a few Harlequin romances available.

Perhaps *Cutey Bunny* would have more readers if Quagmire would try to lower himself down to the level of his ignorant potential readers.

Steve Halverson

1113 Walnut St.
Cedar Falls, Ia. 50613

"I feel sorry for myself 'cause that's the easy thing to do, I feel sorry for me, I feel sorry for you." I find this excerpt of lyrics from John Mellencamp's "Rumble Seat" particularly relevant in my response to John Cheves' letter in Oh So? from *CBG* #651.

It seems that the reason for Cheves' (and 99% of fandom's) problem (of not being accepted) is due to an emotional diet highly deficient in pride. I sympathize; it's hard to be proud of a pastime that is not socially acceptable. Still, instead of whining about it, why don't fans do something about it? For starters, we can improve fandom's collective image by improving our individual images.

Not one person walking this planet was predestined to be a "geek." If you don't like feeling or looking like a "geek," do something about it. Improving one's self is not "selling out" to the establishment, it's just good, healthy sense.

Let's all show the public that we take pride in ourselves and have self-respect. Practice daily hygiene, get some exercise, get involved in other activities (even Jim Shooter doesn't eat, drink, sleep, and breathe comic books), buy yourself some new clothes that you like.

Frank Miller's *Dark Knight* is the most important "comic book" ever published in terms of bridging the gap between fandom and society. Miller and DC proved they were willing to get the ball rolling. Now, if fandom be willing, we can shatter the myth and show the general public that comics can be socially acceptable. We as fandom have to sell ourselves to the public and in order to do that, we have to present a good, positive image. Due to our apathy, we got ourselves into this mess, now we can get ourselves out of it. If nothing else, I think we owe it to Miller and DC.

Ed Copenhagen

RR1, Box 217

Van Etten, N.Y. 14889

I bought the 1986 Overstreet *Price Guide*. I am glad that I bought it, yet I would like to make two criticisms.

1) Last summer, DC introduced its new deluxe format, 28 pages at \$1.50. The Overstreet *Price Guide* has those issues of *Infinity, Inc.* and *Vigilante* listed at \$1.30 in mint condition. They both sell pretty well. They are DC's longest "still-running" deluxe titles. What is the justification of putting their guide price under their original sales price if the series is not canceled yet? Could you please explain the reasoning behind this?

2) The first issue of the *Aquaman* miniseries was really underpriced. It was at \$1. It lists in the *CBG Price Guide* at \$5. The lowest price I have seen it at in the last few months was at \$1.50.

I am pretty sure if I look hard enough I could find more.

Did you discontinue the comic strip *Superfolks*? This has been favorite of the cartoons.

[First, we have no connection with Bob Overstreet or his *Price Guide* other than friendship with Bob and admiration for his efforts. We can make some educated guesses as to Bob's reasoning in the cases you mention, but keep in mind that these are our guesses, not authoritative answers, which could only come from Bob.]

Bob tends to underprice everything when it first comes out, then raise the price gradually as time goes by. This eliminates the title which is "hotter than Godzilla's breath" for a month or so and then disappears into the 25¢ clearance boxes.

Bob's *Guide* is the industry standard. If Bob puts a high price on a title and then lowers it, that title is doomed to continue dropping in price because the *Guide* prices indicate that it is decreasing in value. Bob feels it is better to start low and give the title a chance to find its own level.

On the other hand, the 1986 edition lists *Thundercats* #1 at \$10, so there are exceptions to this rule.

(Bob, if we've misinterpreted you in any way, feel free to call or write us and we'll set it straight.)

We have not discontinued *Superfolks* and do not plan to do so. There is, unfortunately, a limit to how many strips we can squeeze into *CBG* and, sometimes, favorite strips, cartoons, or columns — including our personal favorites — get squeezed out, sometimes for several weeks in a row.]

Bryan D. Leys

404 West 48th St.
New York, N.Y.

I found Jan Strnad's article a few issues back on why alternative comics cost more to be very informative, especially his assertion that it's the print run and not the quality of stock that determines cover price. But what about the use of better stock in the major companies? If the better paper cost "pennies" then DC Comics must be making a fortune on *Baxter* books with high print runs such as *New Teen Titans* and *Legion*.

DC's *Baxter* marketing of its most pop-

(LETTERS, Page 12)

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LETTERS

(From Page 10)

ular titles contrasts sharply with Marvel's more modest Epic line. The Epic books provide alternative material in a quality format without forcing monthly Baxter Spider-Man and X-Men books on fans.

Also, although this is a matter of taste, I think the quality of art in the Epic line is worth the better stock. In general, the quality of writing in the DC's Baxter line has been good, but let's face it, the purpose of the better paper is to enhance the art, which in general I find to be mediocre.

As it is, there's a lot of good art at both companies printed on cheap paper — art that a collector would want to preserve. Of course, most every artist would like his work displayed in the best format possible. But the major companies make the final decision as to who gets what print quality.

Why not let the fans' opinions, based on sales reports or requests, determine the format? Maybe exceptional issues of popular series should be reprinted on Baxter for the serious collector instead of the other way around. There seems to be a myth that fans won't buy reprints, but reprint books are always chopped up and pasted together. What might sell is a second printing that is identical to the original book, but on better paper.

Non-Baxter books I definitely will look at again include the *FF Index*, *Spider-Man Index*, *Who's Who*, and *Marvel Universe*, none of which are printed on good stock. Although the *JLA Index* and *Teen Titans Index* are less informative, the printing on these books allows me to see every wrinkle and water stain on the poor guy's display covers.

Speaking of second printings, you'd think that having reprinted *Dark Knight* #1 three times, they could have at least cleared up the wrongly placed word balloons on my favorite page where the Joker discovers Batman is back in action. These balloons are wrong, aren't they?

As someone who fell for the ballyhoo surrounding DC's supposed New Talent Program, let me assure you there was nothing more in it for writers than Sal Amendola surrounded by a roomful of unread scripts. If you discount the publication of *New (No) Talent Showcase*,

where writers and artists "did their thing" for 16 or so issues, you are left with an influx of "new" talent from the usual sources: Great Britain and Marvel. Hey, why train a writer or artist with so much freelance talent on the loose?

As a point of fact, there is not enough writing or artistic talent to go around. When was the last time a comic writer or artist was "let go" because his last six titles lined bird cages?

Without naming names, there are some people, no matter what their track record, who will always work simply because they are pros. In the company's eyes, if you've ever written a book, even a lousy book, you are still light years ahead of someone who has never been published. You know about deadlines, format, and all the other inside rules of the game. But, if the industry is ever to raise its overall level, it must take the time to train new writers and artists in these areas and not simply let submissions gather dust. Craft can be learned, but there is no substitute for talent.

Here's my two cents on John Byrne. Despite his avowed "back to the basics" approach, Byrne's work on *The Fantastic Four* was at its best when he left the Lee-Kirby mythos and took off on his own. Byrne is a writer of "hard" science fiction whom I liken to Larry Niven in his efforts to offer a "nuts and bolts" for his fantasies. The "Ego Prelude" and "Skrull milk" stories allowed him to show his talent for storytelling. Byrne was at his weakest when he emulated every other *FF* writer for the past 15 years and wrote reread Lee-Kirby space opera plots with Galactus, Annihilus, et al. That was their specialty, and nobody will ever do it better, so stop trying.

The only thing "basic" about Superman is that he has powers beyond those of other men. What those powers are, who his friends are, are all incidental to the concept. If anything, Byrne may not be going far enough. It could be interesting to ignore everything about the character except what was in the opening of the TV show, (which I'm sure anyone reading this could quote verbatim). In fact, there's really no reason for him to come from another planet or to be a reporter. In light of this, why worry about Ma and Pa Kent? This is really a golden opportunity,

and I hope he doesn't shy away from it.

As to why Superman's sales are currently in the toilet, I must disagree with the powers at DC that it's the concepts and characters that have gotten old. The problem is not that people are writing "Phantom Zone" stories or "Myxztptk" stories or even "Supergirl" stories. It's that people are writing dumb "Phantom Zone" stories and dumb "Supergirl" stories. DC can continue blaming poor sales on worn-out characters, but instead of boring *Flash* and *Green Lantern*, all we'll get is boring *Blue Devil* and *Booster Gold*. I suppose when these characters go the way of *All-Flash*, we'll be told it was because they too were worn out, or else we'll hear the ultimate cop-out — that the readers let them down.

A final word in defense of multi-hero slug fest comics (*Secret Wars*, *G.I. Joe*). When I was a child, I had a Fort Apache set up and a Zorro set. (I'm dating myself, aren't I?) To my endless delight, I kept these two communities constantly at war. Little boys enjoy a war just as much as the big boys, and a publisher that pits two bands of opposing forces against each other will never lose money.

Robert E. Philpott

6841 Avenue Du Bois
Orleans, Ontario
Canada K1C 3R7

Is it possible for interviews to be done about every month or so? Some interviews I would like to see are with Mike Grell, Mike Gold, Dick Giordano, Alan Gold, Steve Engelhart, John Romita Senior, and Barry Windsor-Smith.

Some quick questions please:

1. Does Gerry Conway (*JLA*, *Fires-torm*) know that breakdancing and funk is out now (I am referring to Vibe)?
2. Is the Batman-Jon Sable team-up ever coming to be? And also the Swamp Thing-Mr. Monster team-up?
3. Is *Scout* going to the Eclipse 95 cents program?
4. Is there a possibility of a Legion-Titans team-up now that the Crisis is over?
5. Will there be any more Claremont-Bolton creative team-ups in Epic Comics?
6. Could you provide a checklist of the Claremont-Bolton team-ups? So far I know: *Black Dragon* #1-6, *Marada*

Graphic Novel, "9 to 5" from *Epic Illustrated* (I'm not sure which number though), and *Classic X-Men* #1 on.

7. Will John Byrne be providing the layouts or full pencils for *Action Comics*? Which pencils does he use?

8. Could you provide a checklist of post-*Warlord*, pre-*Starslayer* Mike Grell comics?

[We frequently run interviews, but it's impossible to guarantee the appearance of anything on a regular basis, since our available space fluctuates greatly and since there are a number of things in any given week which, for one reason or another, must get in at the expense of something else.

1. It is a truism that comic books pick up on a trend just as it is dying — as with the CB hero Razorback, the Disco Dazzler, and the break-dancing Vibe.

2. The Batman-Jon Sable team-up is a year overdue and unlikely to appear; the Swamp Thing-Mr. Monster team-up is still possible.

3. No, but it will be cut to \$1.25 for the summer.

4. Why not?

5. If they can find the time, it's possible. They will be doing a lot of work for *Classic X-Men* together.

6. If anyone has anything further to add, perhaps they'll write.

7. John, would you care to answer this?

8. Seems to us that the period between *Warlord* and *Starslayer* was when Mike was doing the *Tarzan* Sunday comic strip. Can anyone provide an authoritative answer?]

David L. Donovan

17 Fifth Ave.
East Rockaway, N.Y. 11518

According to *CBG*, one of my favorite comic books is going to be canceled. Peggy May of DC Comics has put us all on notice that if the sales of *Mazing Man* do not pick up, it will be canceled. Now, I say to you, comic fandom, the people that are supporting this book right now, we have got to do something!

Not too long ago, a book that we all like and read, *Zot!*, was put to rest, not to be seen again. It might come back, but not in the same high quality, full-color format. Now, another book we all like might go the same way. Are you going to let this

happen?

What can the average comics fan do about this? Well, first of all, we can all buy one extra issue. Tell your local comics store that you will be buying this extra issue so he will order it. And, most importantly, live up to your word and purchase the extra issue!

If you have a friend who might like *Mazing Man*, buy him/her a copy as a gift (in addition to the extra copy you purchased before). So you don't buy two copies of this month's *X-Men* or *G.I. Joe* as an investment, make an investment in quality and save *Mazing Man*!

[As for that extra copy, perhaps you could pay for it and ask your comics store owner to give it to someone who might enjoy it.]

Kurt Nyeholt

6320 Autumn Dr.
Hudsonville, Mich. 49426

I knew that I had to write a letter to the letter column when I read the article about the possible cancellation of DC's *Mazing Man*.

People in general, lend me your ears! Please buy *Mazing Man*. Give it a try. It has many more endearing qualities than your average slugfest infested comic book. What? You say that you didn't really like the preview that you read in *CBG* and so you won't read it? Please try it again!

I think that the preview of *MM* in *CBG* was a bad representation of the overall quality of the book. The main reason that I buy *Maze* is because of Stephen DeStefano's art. There wasn't a lot of his rendering of *Maze* in the issue printed in *CBG*.

It was written that if enough people start buying *Mazing Man* it might be saved from cancellation. Come on! All you people who complain about wanting something new and unusual. Give the book a try. Sacrifice your 75 cents that you were saving for your monthly *JLA*, *Hex*, *Hulk*, *Alpha Flight* or (dare I say it?) *X-Men* for a look at some decent work.

[For those who haven't tried *Mazing Man*, keep in mind that these are totally unsolicited comments. If your fellow fans find *Maze* such a fascinating guy, isn't it worth your while to at least try a copy?]

(LETTERS, Page 14)

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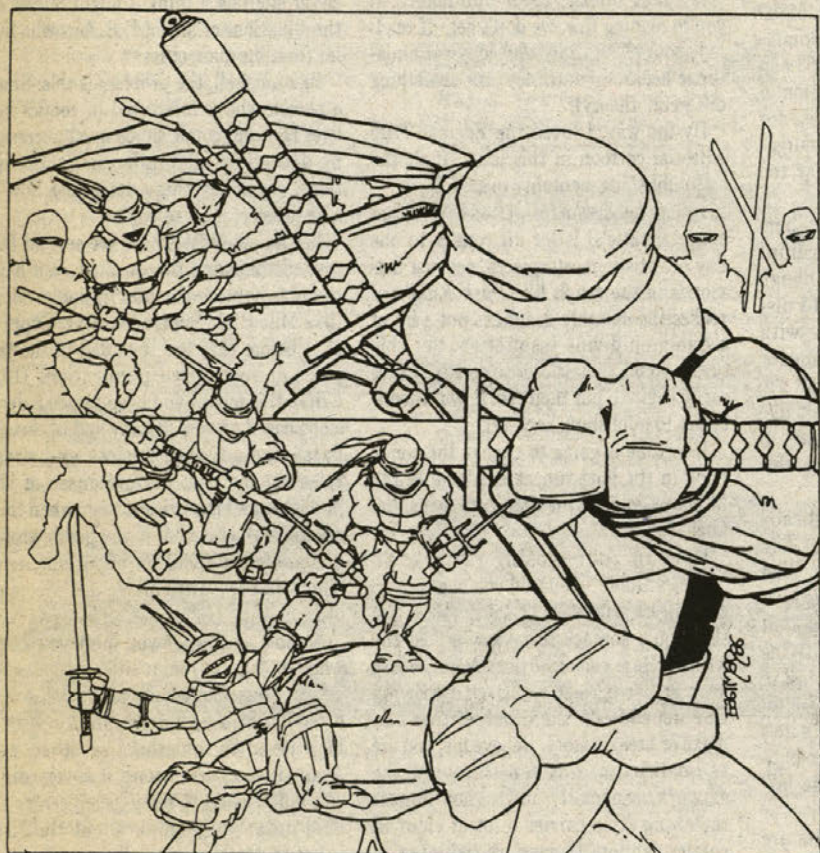
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RPG game rules are a very small part of this book, which is written over-all as prose and informative text.

The **Justice Machine Source Book** is a blueprint to the comic book. The characters, plots, and ideas are as Michael Gustovich "originally" intended them.

Artwork includes the never before published Noble Comics J.M. cover #6 by Paul Gulacy (introducing Ms. Liberty) and a never before published Justice Machine splash page by Jack Kirby. Other contributing artists include John Byrne, Bill Sienkiewicz, Mike Grell, Bill Willingham, Terry Austin, Mike Vosburg, Bob Layton, Mike Zeck and page after page of inspired artwork by Mike Gustovich.

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LETTERS
(From Page 12)

Keith Drawbaugh
4003 Old Orchard Rd.
York, Pa. 17402

Forgive my ignorance.

Way back in *CBG* #562 I mentioned something to the effect that the independent publishers were capitalistic vultures trying to pluck an eye out of my wallet. I have come to realize that I was wrong.

Back then I assumed Marvel was the good guy, because they were cheaper, and the independents were the bad guys, because they were expensive. Luckily, I've gained some intelligence since then.

This month (April) I tried a few independents. I couldn't pass up Jan Strnad's dare. I picked up *Judge Dredd* #33, *Death Rattle* #3, and *Tales of Terror* #5. I liked *Judge Dredd* and *Tales of Terror* a lot. After hearing all sorts of good things about *Death Rattle*, I was a little disappointed with the third issue. I now see I might as well read books of quality, rather than read books in quantity.

I apologize to Jan Strnad and Henry Vogel, whose replies to my letter appeared in *CBG* #566. I was wrong.

[In defense of *Death Rattle*, we must point out that one of the risks of an anthology title is that the writers, artists, and plots vary widely from issue to issue. You really owe it to yourself to try a couple of issues to be sure you've given yourself a fair sampling.]

John C. LaRue Jr.
Apt. 6-Riverside Ct. Apts.
Riverside, N.J. 08075

Reading Christy Marx's letter in the latest issue of *TCBG* started to arrest my attention as soon as she began getting into the details of her "esoteric" comic story. You see, I remember it too!

As best I can recall, the comic was *Captain Video*, published, according to Overstreet, by Fawcett between February and December 1951, so you must have come across an old copy if you read it when you did. I rooted through all my back issues of Overstreet to see if the covers might jog my memory, but the covers on this comic were most unremarkable, usually just showing the Captain and his sidekick standing around with some sort of weapon in their hand or hands.

Captain Video was a spin-off from an early TV SF series that was on the Dumont network. I believe I saw it a time or two. The full title was probably *Captain Video and His Video Rangers* and, as I recall the boy sidekick was simply called "The Ranger."

I carefully checked the reproductions of the covers in Overstreet and it appears the one you will be looking for is #3, because the cover blurbs at the bottom: "In this Issue: The Undestructable Antagonist." The robot was named Monstro, and I've never forgotten the scene when Captain Video posed his question: Pointing a slightly trembling finger at him, he says: "Here it is, Monstro. Describe the feeling of Sorrow in Man!"

Many years later, two things occurred to me: the first was that Captain Video could probably have substituted any human emotion and still stumped Monstro, and second, that question is pretty hard for even a human to answer, as I discovered when I tried to do it. It isn't so thundering easy to describe an emotion; the dictionary calls it: "Mental suffering caused by loss, disappointment, etc.; sadness, grief or regret." That defines it, but does not describe it.

Yet everyone in the audience was shocked at the seeming ease of the question.

Overstreet puts pretty fancy prices on even fair prices of this comic and, by a wild coincidence, the very letter after Christy's mentions that his collection was completed when he obtained a copy of *Captain Video* #4, so as she herself said: "Good luck finding a copy."

[*Captain Video and His Video Rangers* was broadcast from June 27, 1949, through April 1, 1955, on the Dumont network. Richard Coogan played Captain Video during 1949 and 1950 and Al Hodge took over from 1951 through 1955 and is the one most remembered for the role. Don Hastings played the kid, who was indeed known only as The Ranger, and Hal Conklin played Dr. Pauli.

The show was notable for its low budget, an aspect stressed in a parody by Harvey Kurtzman and Jack Davis in the comic-book *Mad*, "Captain TVideo."

Bob Overstreet lists six issues of the comic book with mint-condition prices

ranging from \$100 to \$150. Reading copies could be had for \$14.50 to \$21.50.]

Mark Engblom
593 Riley Rd.
Duluth, Minn. 55803

I just finished reading the "Comics Guide" review column in *CBG* #653 and I'd like to thank Don, in the tradition of Eliot Ness and his Untouchables, for "exposing" the hideous artwork "scourge" that has plagued comic books far too often these days.

Don, you said you didn't know anything about art, sounding as if you disqualified yourself from reviewing it. Although artists are a bit more sensitive to distorted anatomy drawing, anyone with eyes can judge a lot of the substandard artwork being published. When I saw the example from *Firestorm* #50, I felt like laughing hysterically and screaming in frustration at the same time. How can this be sold for 75¢ to \$1.25?

Especially during such an artistically exciting period in comics (e.g., *The Shadow*, *Dark Knight*, *Watchmen*, Walt Simonson's *Thor*, *Crisis*, and *Daredevil*)?

Even more appalling is the fact that there are so many talented artists trying to break into comics who either get lost in the red-tape shuffle or are ignored altogether. Meanwhile, some editor's wife's nephew gets his chicken-scratching published. Time for some Shadow-like justice, don't ya think?

Please note that my complaints are directed against the large companies like Marvel, DC, First, and Eclipse. These are the companies that have the resources to find and hire real talent and should never subject us to below-average artwork (in my opinion, not even average artwork is acceptable). Call me a perfectionist but, for my 75¢, I want a quality product, not a slapped-together deadline-dud.

I did not include the self-published comics for the simple fact that the majority of them do not even merit judgment. It's comparable to critiquing a bushel of rotten fruit. Sure, maybe one piece has fewer worms than the others, but it's still bad.

The creators of these "comic books" state over and over again that their motivation is to make something different and

"give the fans what they want." Not true. It's my opinion that the motivation behind these "writers" and "artists" to self-publish their work is the impatience (and laziness) to sharpen their skills to professional levels and, lately, the lucrative "fast buck." (Self-publishers, if you're reading this, we don't get off reading about elves, trolls, and copy-cat ninja-turtle books. So much for the "something different" theory).

By the way, I loved the *Everett True* editorial cartoon in this issue. It fit the self-publishing mentality to a "T!"

I guess my dream (as well as every other comic fanatic's) is for all comics to one day be artistic masterpieces, not just diamonds-in-the-rough like *Dark Knight*. I realize the monthly deadlines put a bit of a crimp on divine inspiration, but this dream could come closer to reality if fans really begin to put their feet down when it comes to publishing hack-art.

If anyone is going to change the comic book in the long run, it won't be Frank Miller or John Byrne. It's gotta be us, the fans.

Don, in your closing remarks in "Comics Guide", you said you'd gotten all of your art-gripes out of your system and that you'd go back to reviewing just the writing. Here's some advice: Don't. Please keep reviewing art along with writing. One depends on the other. Either can make or break a story. Believe me, you are as qualified as any fan to review the artwork, especially since your honest reviewing style carries a lot of clout in comics fandom (I gave up listening to Gary "Ayatollah" Groth years ago). Who knows, we might just change something!

David Wulf
350 N. Summit Ave. #201
Gaithersburg, Md. 20877

I think that the Silver Age is over and the New Age has begun. I'm not the first to state this, so obviously other people feel this is true.

The first question which comes to mind is what to call this new era. I suggest calling it the Bronze Age (again, I'm not the first to think of this name I'm sure).

The second question I'd like to pose is when did this new era begin? Some of my ideas are *X-Men* #94, *Cerebus* #1, or the start of the Pacific Comics line.

Alexander Yudenitsch
Caixa Postal 9613
01051-S. Paulo, SP
Brazil

At first glance, the problem that I have seems specific to foreign fans. But, on closer analysis, I think it might reflect on the situations of lots of U.S. fans who live far from the main cities.

In a nutshell, the problem is this: Since a person who is interested in comics but lives far from comic shops must necessarily depend on mail order and subscriptions, especially these days, just how is s/he to select what to buy?

Let me amplify: There are several factors complicating things. First, you have to order items from subscription services (like Mile High, Superhero, Styx, Geppi's, etc.) before they are reviewed in the fan press or specialized publications (like *CBG*); this means you have to make decisions based on very skimpy and uncertain data, like advance notices and press releases, the past performances of the publisher and the writer-artist (when they are known), etc. And, if you guess wrong, you are left without an important item, which is very difficult to get via mail order.

Second, even when you think you know what to expect from a title, you may be wrong, since the comic may have a new direction or a new artist and/or writer, be a tie-in to something or other, etc. Again, if you guess wrong, it is very difficult (and costly) to rectify such errors via mail order. Just think about the first issues of the Simonson *Thor*, and try to imagine passing them by as "the same old stuff" and later trying to get missing issues.

A further complication is that the comics are sent via surface mail, which usually takes two or three months to arrive. So, from the time that an issue first appears on an order form, to the time that you tell them to stop sending it because you did not like it, and they do (when/if), is an interval of about four to six months, by which time, about a half-dozen issues of that particular title may have been ordered (this does not take into account the delays that comics frequently suffer, making the interval closer to a year).

(LETTERS, Page 16)

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We are getting back into mail order books after about a 6 year absence! We are of course, one of the worlds leading comic book dealers, and have been pre-occupied with this! The result: 6 years of accumulating great books, on top of what we had then! We have perhaps one of the world's best collectors paperback selections. (over 100,000)! In with these we have a collection of paperbacks (mainly mystery, Penguin and Collins-White-Circle circa 1940-1965) in Mint Unread Condition! This collection, calls to mind the Mile High Comic Collection as a comic book equivalent! I will refer to this as the "Primo" collection! I have paperbacks so rare they are rarely, if ever, offered for sale plus many which are previously not known (especially in Collins-White-Circle)!

(You can order on VISA, or Mastercard if you wish).

ATTENTION: Due to a work overload (the last of which includes the purchase of 20,000 assorted fiction hardcovers & another local store) we've been forced to reschedule our cataloging to dates now indicated! (Sorry for any inconvenience). The wait will be worth it!

UPCOMING CATALOGS!

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#1	Mystery, Detective, Suspense, Spy, Thriller, Secret Agent. Hardcover from 1930s-date; approx. 2000 books. \$2.00 to \$20.00 each average!	Revised Edition July 1/86	\$1.00
#2	Harlequin #1-500, plus assorted above #500! Approx. 2000 books!	Aug. 1/1986	\$1.00
#3	Collins-White-Circle Paperbacks. Approx. 1500 books, including 100's from the "Primo" collection! Many very rare books!	Sept. 1/1986	\$1.00
#4	Same as #2 but photo illustrated with most Harlequins pictured.	Aug. 1/1986	\$5.00
#5	Same as #3 but photo illustrated with many White Circles pictured!	Sept. 1/1986	\$5.00

Catalog Number	Contents	Approx. Release Date	Cost of Catalog
#6	Mystery, Detective, Suspense, Spy, Thriller, Secret Agent paperbacks! Approx. 10,000 to 20,000 will be listed with a few thousand from the "Primo" collection.	Oct. 1/1986	\$1.00
#7	Science Fiction & Fantasy hardcovers. 1950s-date. \$4.00 to \$25.00 average! Over 1000 books.	Aug. 1/1986	\$1.00
#8	Science Fiction & Fantasy paperbacks. 1940s-date. \$2.00 to \$10.00 average 10,000 to 20,000 will be listed.	Jan. 1/1987	\$1.00
#9	Penguin & Pelican paperbacks. Approx. 2000 books from 1930s-date. Includes 100's of "Primo" collection books & man9 with dust jackets!	Oct. 1/1986	\$1.00
#10	Ace Doubles. Approx. 1500 books, some from "Primo" collection.	Oct. 1/1986	\$1.00
#11	Life Magazines with Index of more important contents (Monroe, Kennedy, Movie Stars, War Events, etc.	Oct. 1/1986	\$1.00

OTHER BOOKS NOT YET SCHEDULED FOR CATALOGING INCLUDE: Horror, Biographies, Classic Literature, Rock, Sports, Esoteric, Childrens, Adult, Humor/Cartoon/Comics, Poetry/Drama, Canadiana, Black/Racist, Juvenile Delinquency/Drugs, Royalty, War Fiction, Occult, Martial Arts, Kennedy, Philosophy/Religion, History/Politics/Non-Fiction-War; Adventure, General Fiction, General Non-Fiction, Canadian Paperbacks (N.L., Crow, etc), TV, Art, Sets, Movie, Sherlock Holmes/Doyle, Star Trek, Series Books/Pulp Adapted Paperbacks, Westerns, Tolkien/Related, E.R.B./Related, R.E. Howard/Related, Travel/Geography/Exploration & more!

(Above include hardcover & paperback).

- * We accept want lists, but most "primo" books will be held for auction!
- * Catalogue costs are refundable with first purchase (except photo illustrated catalogs.)
- * We trade! Write!
- * We are interested in buying dealers mailing lists of active customers! Write: describing # of customers, how active customers are, what you sell (enclose your list if possible), and your asking price for the mailing list!
- * Catalogs will be shipped as soon as they are ready (dates are only estimated).

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Dave Mazzucchelli

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405, 406 and 407



LETTERS
(From Page 14)

Finally, there is a very subjective cost/benefit decision, which always depends on each particular buyer's situation, but is very much enmeshed with the above factors: I'd call it the "collection" factor, and it is significant for those who have the collecting bug (as I do). Is it worth it to stop a title which is, right now, in a slump, when it is very possible that it will take a turn for the better in a short time, and then you will have to get these back issues if you want a complete collection?

I know that, usually, the advice given to people who have problems deciding what to buy is to "buy what you like" (and, maybe, what has investment potential, depending on who is giving the advice). But, how can you buy what you like, six months in advance, blind, and with a four-month turnaround time and eye on your collection?

This is not some abstract problem, but a very concrete one for me, these days. I would be very interested in knowing what you and your readers think about it, and the possible solutions.

[We don't have the answer. We stopped buying *Thor* before Walt Simonson took it over and still lack a couple of issues as a result. We stopped buying the Warren magazines six months before they ceased publication and still lack one to six of each of the Warren horror magazines of having a complete set. If someone without feet of clay has a solution, please share it with Alexander — and with us.]

S.A. Bennett
687 Merton Ave.
Akron, Ohio 44306

Enclosed you'll find my ballot for the Fan Awards. I suppose the most interesting thing about this year's ballot was the listing of *CBG* categories, which had features which haven't appeared in '85 as of yet, including *Steppinwolf*, *Animation News* (with the ties between animation and comic books getting closer all the time, it's an absolute essential), and, of course, *I Cover the Newsstand* (what with Mr. Fascinating Rhythm off being rich and famous).

Although I recognize that space (on

your part) and time (on theirs) limitations prevent their inclusion in every issue, I would like to see the aforementioned features more often (especially *Animation News* and *Steppinwolf*, the latter of which deserves its own comic, a la *Trufan Adventures*).

Was most happy to see the news about Gladstone, as I am the godfather of a little girl, age 5, who just loves comics and can't get enough (I sent a copy of Trina Robbins' *The Silver Metal Lover* to her non-comics reading mother to hopefully get her interested in comics and my goddaughter read it first!). And I'm glad Gladstone (that phrase nearly sings, doesn't it?) will be producing material on *The Wuzzles* and hopefully *The Gummi Bears* because, unfortunately, there's a new crop of kids out there that think of Donald, Mickey, and company more as national monuments than cartoon characters (at least until *Duck Tails* shows up in '87).

And I was hoping someone else would write in with the information, but according to the big article on comics last year in *Publishers Weekly*, the DC children's line is "unlikely" to appear this year. I just wish DC would make some statement as to whether the line will appear at all.

[For each *CBG* feature which does not appear, there is a different reason. Sometimes it's because we have no installments on hand, sometimes it's because the installment we have is humungous and can't be easily fitted into the confines of a publication which has a lot of material vying for inclusion each issue, sometimes it's for a variety of other causes.

However, everything listed on the *CBG* categories ballot is regarded by us as a continuing feature and, since we ask only for three likes and three dislikes, their non-appearance shouldn't be an insurmountable barrier. After all, if you've never seen a feature, you should neither like it nor dislike it.]

Flashback: 15 years ago

An eight-page short story written by Len Wein and illustrated by Berni Wrightson in *The House of Secrets* #92, July 1971, introduces "Swamp Thing."

—Greg W. Myers

BEETLE BAILEY



Mort Walker introduced a new character into *Beetle Bailey* in a week-long sequence beginning Memorial Day. Above is the first appearance of Sgt. Louise Lugg. Below is her fourth, with the kind of gag which has drawn fire for Walker before. This fourth strip was skipped by some papers because the editors feared charges of sexism.

Terry Austin to give lecture
at the Museum of Cartoon Art

Terry Austin will speak at the Museum of Cartoon Art as part of its Celebrity Lecture Series July 13.

The program will begin at 2 p.m. and will be accompanied by an exhibit of Austin's work. Seating will be on a first-come, first-served basis.

Austin's love for graphic story artwork led to numerous illustrations for science fiction fanzines and conventions. Upon graduation from Wayne State University in his native Detroit, Austin moved to New York where he joined the Crusty Bunker inking team at Continuity Associates under Dick Giordano and Neal Adams. Over the next

two years, Austin worked on numerous comic books including *Batman*, *Tomb of Dracula*, *Thor*, *Conan*, and *Red Sonja*. After working on *Superman vs. Spider-Man*, Austin became one of the industry's most sought-after inkers.

As an inker, Austin is known for his ability to interpret a wide variety of penciling styles, and for his versatility. Credits include work on *Star Wars*, *Captain Marvel*, *The X-Men*, *Detective Comics*, *Doctor Strange*, *Cloak and Dagger*, *The Alien Legion*, *Camelot 3000*, and the *X-Men / Teen Titans* team-up book.

He was awarded the Eagle

Award seven times for Best Inker by *Comic Media Magazine* and the fans of Great Britain; he received the Alley Award for favorite inker from *The Comic Reader* and American comics fans in 1978 and 1979.

The Museum of Cartoon Art is located on Comly Avenue, in Rye Brook, N.Y., one mile south of the Hutchinson River / Merritt Parkways off King Street. Admission to the Museum, which includes the lecture, is \$1.50 for adults, 75¢ for children under 12 and for adults over 65. Hours are: Tuesday-Friday, 10-4 and Sunday, 1-5. For more information, call the Museum at (914) 939-0234.

LET'S BE REASONABLE



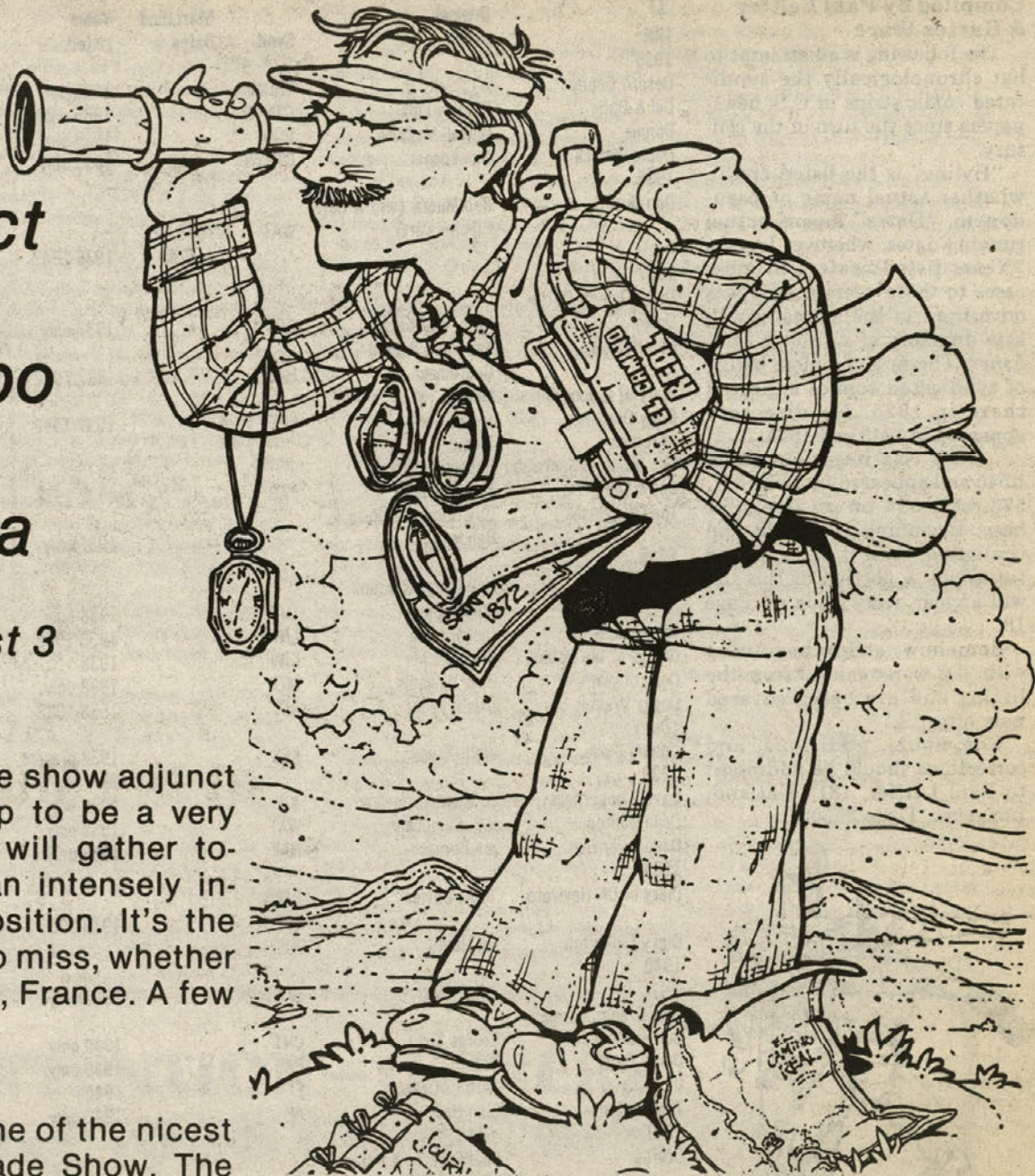
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The Show

The third annual Comic Book Expo, trade show adjunct to San Diego's Comic-Con, is shaping up to be a very special event indeed. Comic Book Expo will gather together the "heavies" of our industry in an intensely informative, fun-filled two-day seminar/exposition. It's the kind of once-a-year event you can't afford to miss, whether your store is in California, Chicago or Paris, France. A few features about this year's expo:

The Hotel

The Holiday Inn at the Embarcadero is one of the nicest facilities available in San Diego for a Trade Show. The Hotel is set along the downtown harborside, directly across from the Maritime Museum, Star of India, harbor excursion, and famous restaurants. The hotel features a pool, jacuzzi, and 24-hour coffee shop. The hotel is offering special convention rates, and we strongly recommend lodging there. This will also be one of Comic-Con's new official hotels. Shuttle service provided to Convention Center (8 blocks) during Comic-Con.

Free Publicity For 1986 Comic Book Expo Attendees

Retailers attending this year's Comic Book expo will get free listings of their store name and address in five different comics publications: *Marvel Age*, one Eclipse comic, one First Comic, one Comico Comic, and *Comic Buyers' Guide*. To receive the listing, attending retailers must stop by the booth of each of the sponsors and personally leave their store name and address.

Tentative Program Schedule

Monday, July 28, 1986—9:00 PM — 11:00 PM

Cocktail party for exhibitors and early arrivals in the Wicker Room. (No host bar)

Tuesday, July 29, 1986 — 9:00 AM — 9:30 AM

Opening remarks by David Scroggy in Speaker's Room (Coffee and Danish served)

9:30 AM — 2:30 PM

EXHIBITOR ROOM OPEN

3:00 PM — 6:00 PM

Seminar: "The Art of Marketing" (Speaker's Room)

8:00 PM — 8:30 PM*, 8:30 PM — 10:30 PM

Cocktail Party sponsored by DC Comics (Coast Ballroom)

Wednesday, July 30, 1986 — 9:00 AM — 9:30 AM

Keynote Speech by Rick Obadiah in Speaker's Room (Coffee & Danish)

9:30 AM — 3:30 PM

EXHIBITOR ROOM OPEN

3:30 PM — 5:30 PM

Seminar: "Retailer Survival Seminar" (Speaker's Room)

4:30 PM — 5:30 PM

Multi-Store Operation Owner's Meeting (Location pending)

6:00 PM — 7:00 PM

Retailer Rap Session and Trade Show Feedback (Speaker's Room)

8:30 PM

Cocktail Party sponsored by Marvel Comics (Coast Ballroom)

*on Tuesday, July 29th, the Bud Plant Display Contest Slide Show will be hosted by Mike Smith, and the winners will be announced.

To reserve rooms, call Holiday Inn at the Embarcadero (619) 232-3861. Be sure to mention the Expo for best rates.

To return membership forms or get more info, contact: David Scroggy, 2124 Froude St., San Diego, CA (619) 222-2476.

SUPPORTING MEMBERSHIP FORM

Exhibitors will be preparing special materials especially for the Comic Book Expo. Materials designed to both SAVE and MAKE YOU MONEY. While there is no substitute for attending the expo in person, we recognize that there are stores around the country that will be unable to attend. We are offering the next best thing, a complete package of all the exhibitors information and premiums. This material constitutes a virtual in-home seminar on Comic Book retailing. The material will be jammed with smart business tips, general policy, and specialized data guaranteed to be helpful. It's a BIG package too, last year's material totalled a five-pound stack! How much?—\$20.00—which includes shipping, a small investment that will pay big dividends. I cannot attend the 1986 Comic Book Expo, but would like to receive the package of show materials right after the event. I enclose a check or money order for \$20.00 made out to San Diego Comic-Con. Do not send cash. Supporting memberships should be sent directly to Comic Book Expo, P. O. Box 17066, San Diego, CA 92117.

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Do you currently operate a retail store? Yes _____ No _____

ATTENDING MEMBERSHIP FORM

The 1986 Comic Book Expo will be held at the Holiday Inn at the Embarcadero in San Diego, CA. There is no charge for retailers who are pre-registered. Please fill out this form entirely and return it no later than July 15th, 1986, directly to Comic Book Expo. There will be a \$5.00 admission charge for walk-in members. Send to: David Scroggy, 1986 Comic Book Expo, 2124 Froude St. San Diego, CA 92107 (619) 222-2476

Name _____

Firm Name _____

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Telephone _____

Do you own a retail store? Yes _____ No _____

If more than one, how many? _____

If you are employed by a retail store, but do not own it, please provide a brief job description of your title: _____

If you neither own nor are employed by a retail store, what is your industry affiliation? _____

American comic strips: A chronological listing

Compiled by Paul Leiffer & Hames Ware

The following is an attempt to list chronologically the syndicated comic strips in U.S. newspapers since the turn of the century.

"Byline" is the listed credit, whether actual name or pseudonym. "Dates" means actual running dates, wherever known. "Years listed" refers in most cases to those years a strip was advertised in the annual syndicate directory of *Editor & Publisher*. The first complete listing of syndicated comics appeared there in 1925. No directory appeared in 1943 and 1944.

This list began in *CBG* #545 and appeared in #546, 571, 573, and 594 on an irregular basis. Beginning with #638, and continuing until it is completed (in #665), a portion of this list will appear every issue on Page 18.

Somehow, strips beginning with "D" were omitted from the listing and are being covered now, after "Z."

Comments, additions, and corrections should be addressed to Paul Leiffer, 1815 Garland, Longview, Texas 75602.



D	Original		Start/End	Years	1943				
Title	Byline	Synd.	Dates	Listed					
1935					Debbie Dean	Bert Whitman	NYP	1/11/42	1942-1949
Desprit Denny	A.C. Sells Jr.	THOM		1935 only	1944				
Dill & Daffy	Stanley Link	CTNYN		1935 only	Dotty (Dripple)	Buford Tune	PUB		1944-1973
Donnie	Darrell McClure	RGB		1935 only	Double Trouble	Bill McLean	KFS	Nov. 44	1944-1953
Dopie Dildock	Gus Edson	CTNYN		1935 only	1945				
1936					Doc (Syke)	Ving Fuller	MCL	1/8/45	1945-(1948)
Don Dixon	Bob Moore (wr) & Carl Pfeufer (art)				Drago	Burne Hogarth	NYP	11/4/45 - 11/10/46	1945-1946 1945 only
		WAT	10/6/35 - 7/6/41	1936-1942	Dr. Justice	E.K. Letkeman			
1937					1946				
Daisy Daily & Dottie					Dinky Doyle	Frank Thomas	CNF		1946 only
Down	Larry Whittington	GFS		1937 only	Daffy Dragon	Frank Stevens	AFS		1946 only
Dan Hastings	Ken Fitch & Fred Guardineer	HAG		1937-1942	Dr. X.	M.R. Mont	EPS		1946-1947
Diary of a Good Girl	Melisse				Duke of Manhattan	Delos Lovelace (wr) & Edwin Hooper (art)	MCL	3/15/46	1946 only
Dizzy Dramas	Joe Bowers	LEF		1937-1942	1947				
Dorothea	Glenn				Dick's Adventures in Dreamland	Max Trell (wr) & Neil O'Keefe (art)	KFS	1/12/47 - 10/56	1947-1956
Dot & Dan in Santaland	Robert Pilgrim			937					
Dot & Dash	Tony Basso	PAR		1937-1938	1948				
The Dwigginse	Guy Noonan & Russ T. Bender			1937 only	The Dailys	Stanley Link	CTNYN		1948-1957
1938					Danny Hale	Norman Marsh	MOM		1948-1962
Dash Sanders	Hal Sharpe & Frank Cunningham	THO		1938 only	Dick Ember	B.W. De Pew & Ted Ashby	RTS		1948 only
Detective Riley	Richard Lee	LNF		1938-1942	1950				
Doings of the Dobbs	Chris Decker	LJW		1938	Dawn O'Day	Val Heinz	CTNYN	Nov. '49	1950-1954
Dogs of War	Buzz Williams	MZP		1938 only	1951				
Doggy Dramas (Dizzy)	Calvin Fader	ADL		1938-1942	Dan Freedom	Edd Ashe	SMS		1951-1954
Donald Duck	Walt Disney	KFS		1938-present	Deems	Tom Oka	SS		1951 (off & on through '70s)
1939					Dennis the Menace	Hank Ketcham	KFS	3/12/51	1951-present
David Copperfield	C. David Vormelker	JOF		1939 only	Don Powers	Sam Milai	SMS		1951-1958
Dean Denton	H.F. Campbell	WAT		1939 only	1952				
Deep River Dan	Joe Buresch	NAF		1939 only	Disney Tales (also titled Treasury of Classic Tales)	Walt Disney	KFS		1952
1939					Dragnet	Joe Scheiber	MES	6/23/52	1952-1954
Diary of Dr. Hayward	"Curt Davies"	PANA (PPS)		1939-1950	1955				
Dinky Dinkerton	Art Huhta	JOS			Dr. Guy Bennett	Dr. B.C. Douglas	LANF		1955-1961
1940					1956				
D-13	S.R. Powell	FF		1940 only	David Crane	Winslow Mortimer	HLS	2/27/56	1956-1973
Dick Draper, Foreign Correspondent	George Sixta	CHT		1940 only	Davy Crockett	Jim McArdle	CF	6/20/55	1956-1959
Derby Dan	Bozz	PAI		1940 only	Dondi	Gus Edson (wr) & Irwin Hasen (art)	CTNYN	9/26/55	1955-present
Dr. Fung	"Arthur Dean"	FF		1940	1961				
The Doolittles	Quin Hall	AP		1940 only	Davy Jones	Sam Leff (wr) & Al McWilliams (art)	UFS		1961-1970
1941					Drift Marlo	Tom Cooke (art) & Phil Evans (wr)	GFC	5/29/61	1961-1971
Draffie	Paul Fogarty & Loren Wiley	NAT		1941-1943	Dudley D.	David Gantz	NHT	3/5/61	1961-1963
Dr. Bobbs	Elliott Caplin & Jim McArdle	KFS		(1940-1950)	1962				
1942					Dr. Kildare	Ken Bald	KFS	10/15/62	1962
Deathless Deer	Alicia Patterson (wr) & Neysa McMein (art)			(1942 only)	Dr. Duncan	Dr. B.C. Douglas	LANF		1962 only



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Name: Duke Togo; alias "Golgo 13" or "G-13": name unconfirmable
Race: oriental or oriental-caucasian mix
Height: 6'1" Weight: 177 lbs
Other Physical Characteristics: narrow, penetrating eyes; nearly total lack of facial expression
Age: unknown; estimates between 30 - 40
Activities: subject has been engaged as a professional assassin since 1970(?) for clients from around the world: he has shown no allegiance for any one nation group or cause. Subject kills for self-preservation or to fulfill a contract only. Any betrayal by the contractor results in the certain death of same. Subject ALWAYS fulfills a contract once undertaken.

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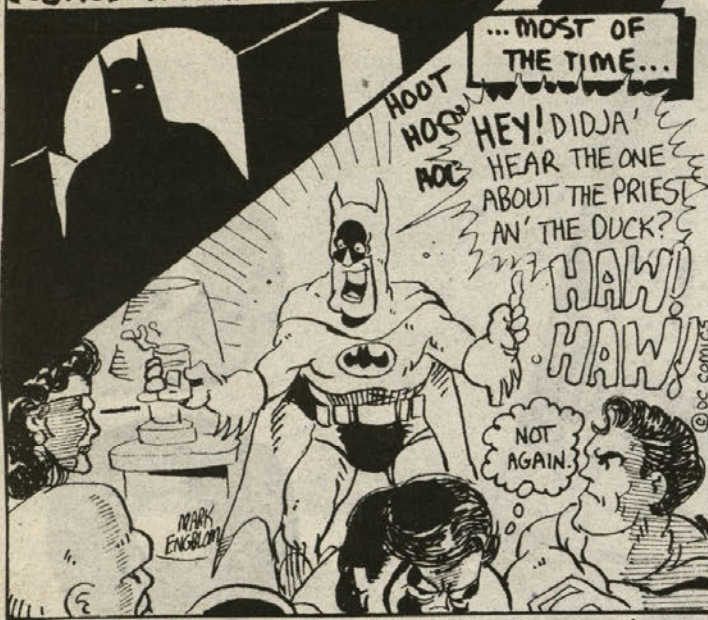
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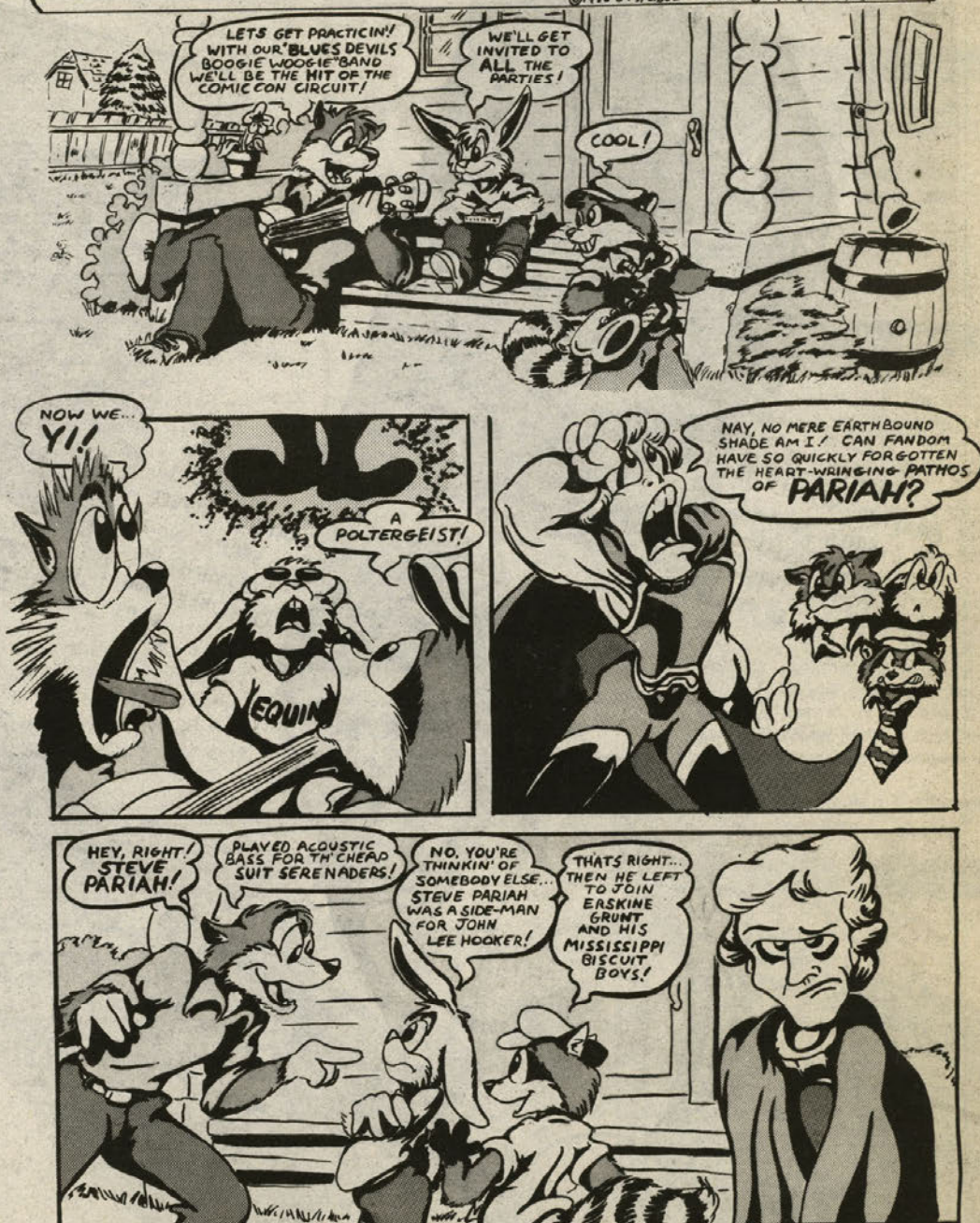


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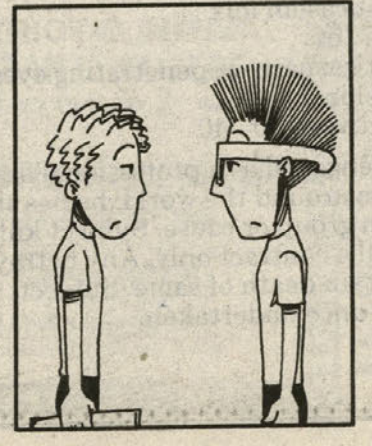
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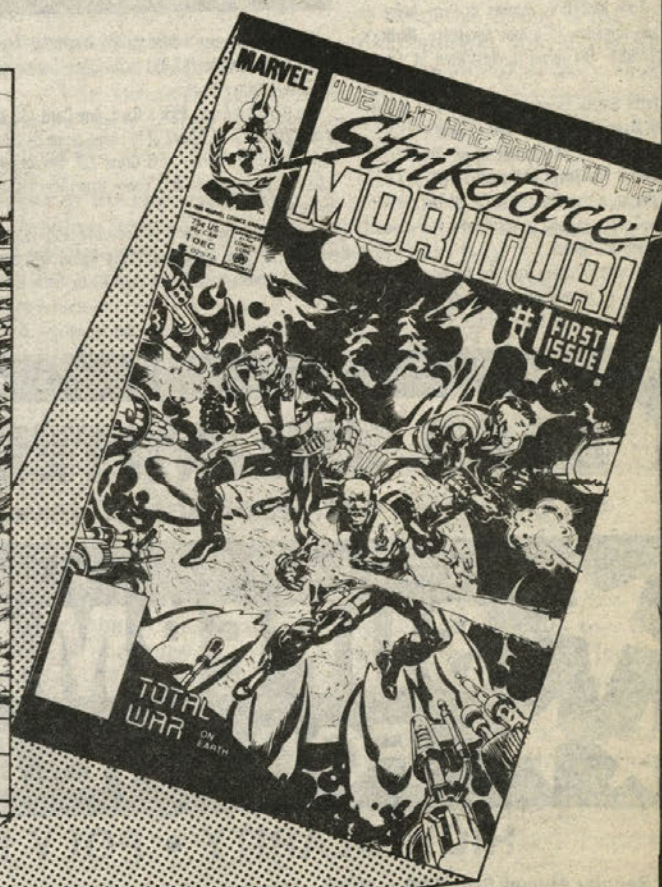
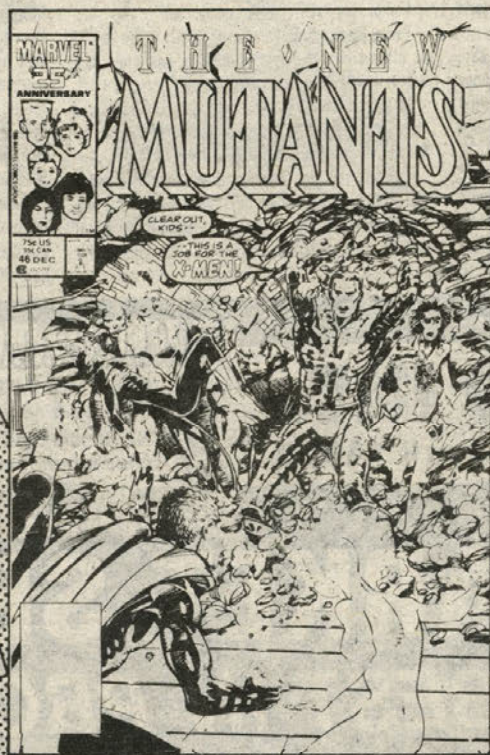


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Titles Also Shipping: Dakota North #4, Daredevil #237, Hugga Bunch #2, Thundercats #7, Transformer Movie #1, Moonshadow #10; **New Universe Titles:** Nightmask #2, Psi-Force #2.

Retailers! Contact your distributor to increase your orders. You can be sure you'll receive these books if you act now!

Also this month: **The Desperate Game** (\$2.75), a romantic mystery-suspense novel by Jayne Castle introducing detective Guinevere Jones and private eye Zachariah Justis, scheduled to appear in three more books; **Death Raid** (\$3.50) by Richard Harper, the first mystery featuring Tom Ragnon, a modern-day range rider of the Southwest; **Traveler #9: The Stalking Time** (\$2.50), the latest in the SF adventure series by D.B. Drumm; and **Dreamsnake** (\$3.95), a reissue of the Vonda N. McIntyre novel.

April: America's favorite detective and Talmudic scholar is back in **Someday the Rabbi Will Leave** (\$3.50), a new Rabbi Small mystery by Harry Kemelman.

Superintendent Otani sets out to solve a baffling

Fawcett reissues this month include: **The Other** (\$3.95), the story of twin boys and a web of evil and obsession by Thomas Tryon; and **Dolly Hit Me Back!** (\$2.25), a **Family Circus** comics collection by Bil Keane.

GOLD EAGLE

June: The date is Jan. 20, 2001. World War III begins. Gorbachev's successor is assassinated in Russia. Washington is destroyed by enemy missiles. Life on Earth has ended. Or has it? Jack Adrian leads off the

Random House is now distributing the more than 70 price guides published by the House of Collectibles. Upcoming guides of interest to CBG readers include the first edition of **The Official Price Guide to Star Trek and Star Wars Collectibles** (\$7.95), due in June; and the ninth edition of **The Official Price Guide to Comic Books and Collectibles** (\$9.95), due in July.

May: The Federation's ultimate war machine is captured by terrorists in **Dreadnought!** (\$3.50) by Diane Carey with cover art by Boris Vallejo. It's the 29th **Star Trek** novel to be published by Pocket Books.

Also this month: **The Mote in God's Eye** (\$3.95), a reissue of a science fiction novel by Larry Niven and Jerry Pournelle.

POPULAR LIBRARY

March: The best-selling traditions of historical romance have been combined with the fresh new setting "romance readers have been begging for" in **Sweet Starfire** (\$3.95), a science-fiction romance by Jayne Ann Krentz. **Romantic Times** magazine calls it "the definitive prototype of futuristic romance."

(BOOK LOOK, Page 26)

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Best Regards, Mike & Mark

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						21.75

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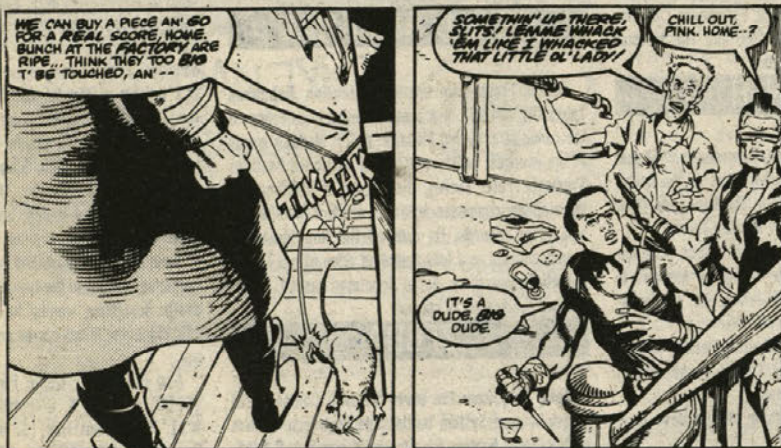
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BOOK LOOK
(From Page 22)

Other March releases include: *Death Riders of Hel* (\$3.50), the sequel to Asa Drake's *Warrior Witch of Hel*; *Harlot's Ruse* (\$3.50), a fantasy by Esther M. Friesner, and *Fellowship of Fear* (\$3.50), a new mystery by Aaron J. Elkins featuring anthropologist-sleuth Gideon Oliver.

April: Don Pendleton is back. In his first original writing since 1978, the creator-writer of the *Executioner* series introduces Ashton Ford — spy, scholar, and adventurer — in *Ashes to Ashes* (\$2.95). Ford has powers. And sometimes he can see the future.

Also in April: *Warchild* (\$3.50), science fiction by Richard Bowles, and *Theater of Timesmiths* (\$3.50) by Garry Kilworth.

May: In the aftermath of World War III, in a world scarred by war and anarchy, one survivor dares to challenge the forces of violence the sweep across America. *The Last Ranger* (\$2.95) begins an adventure series by Craig Sargent.

Also in May: *Pandora's Children* (\$3.50), science fantasy by Kathryn Lance; and, *It Came From Schenectady* (\$3.50) by Hugo, Nebula, and Campbell Award-winner Barry B. Longyear.

ST. MARTIN'S

April: In the near future, great advertising agencies dominate the world and control all governments and every aspect of human behavior. *The Merchants' War* (\$3.50) by Frederik Pohl is the sequel to Pohl's and

C.M. Kornbluth's science fiction classic *The Space Merchants*.

TOR

April: Chicago cop Nate Heller is forced to quit the force and become a private investigator. His first client is Al Capone, his best friend is Eliot Ness. His number-one priority is staying alive. *True Detective* (\$3.95) by Dick Tracy and Ms. Tree scripter Max Allan Collins won the Shamus Award for Best Private Eye Novel of 1984 when it appeared in hardcover. This mass market edition includes black-and-white photos of Prohibition-era Chicago.

Also in April: *Son of the Endless Night* (\$4.50), horror by John Farris; *After Midnight* (\$2.95), a horror anthology edited by Charles L. Grant with stories by Ramsey Campbell, Alan Ryan, Joseph Payne Brennan, and others; *Beetle Bailey: Three's a Crowd* (\$2.95), an all-new collection of the comic strip by Mort Walker; *Brightness Falls from the Air* (\$3.50), first time in paperback for this science fiction novel by James Tiptree Jr.; *Anthology* (\$3.50), SF stories by Piers Anthony; *Forsake the Sky* (\$2.95) by Nebula Award nominee Tim Powers; *Bloodsongs* (\$2.95), fantasy by Robin W. Bailey; *King of the Wood* (\$2.95) by John Maddox Roberts; *Conan the Renegade* (\$2.95) by Leonard Carpenter; and a reissue of *The Wanderer* (\$2.95) by Fritz Leiber.

May: Robert Bloch returns to the foggy streets of Whitechapel in *The Night of the Ripper* (\$3.50).

Also this month: *Hagar the Horrible: Pillage Idiot*

(\$1.95) from the newspaper comic strip by Dik Browne; *Forerunner: The Second Venture* (\$2.95) by Andre Norton; *The Kundalini Equation* (\$3.50) by Steven Barnes; *The Book of Kantela* (\$2.95), Volume One of the Throne of Sherran Trilogy by Roland J. Green and Frieda A. Murray; *Crisis!* (\$2.95) by James Gunn; *Universe 14* (\$2.95), edited by Terry Carr and including new stories by Robert Silverberg, Damon Knight, Gregory Benford, Joel Richards, and others; *Masters of Life and Death* (\$2.95) by Silverberg; *Forerunner* (\$2.75), a reissue of the book by Norton; and *The Messiah Choice* (\$3.50) by Jack L. Chalker.

WARNER

March: Private detective Anna Lee returns in *Stalker* (\$3.95) by Liza Cody. The adventures of the courageous Captain Gringo continue in *The Renegade #34: The Golden Express* (\$2.95) by Ramsay Thorne.

Two Mad reissues are also on the March schedule: *Good Lord! Not Another Book of Snappy Answers to Stupid Questions* (\$2.95) by Al Jaffee; and *The Invisible Mad* (\$2.95), edited by Al Feldstein.

April: Reporter-sleuth Irwin Maurice Fletcher returns in *Fletch Won* (\$3.95), the first mass market edition of the novel by Gregory McDonald.

Dave Berg looks at something new in *Dave Berg Looks at Our Planet* (\$2.95).

Warner reissues this month include: *The Uncensored Mad* (\$2.95), edited by Al Feldstein; *Shadowline* (\$3.95), the first book of a science fiction trilogy by Glen Cook; and *Warday* (\$4.50) by Whitley Strieber

and James Kunetka.

May: The intrepid Captain Gringo confronts his deadliest nemesis in *Renegade #35: Standoff in the Sky* (\$2.95) by Ramsay Thorne. Thorne is a pseudonym for Lou Cameron, one of today's top Western writers and a principal writer of Jove's Longarm series.

Also in May: *Mad's Believe-It-Or-Nuts* (\$2.95), new Mad paperback by Frank Jacobs and Bob Clarke; and *Howling Mad* (\$2.95), a reissue.

WORLD ALMANAC

March: Fresh from another dimension, *Robotman Takes Off* (\$4.95) in a trade paperback collection of the comic strip by Jim Meddick. At 23, Meddick is one of the youngest artists ever signed by United Features Syndicate. Peter Shelley, the creator of Robotman, is the producer-composer-performer of more than 50 gold and silver records. He created the Robotman and friends concept as a fully animated video with a Top 40 potential music score. As for Robotman himself, he has his own syndicated TV special.

ZEBRA

April: They wear the seven-foot-high Computerized Attack-Defense System battle suits, high-tech soldiers of tomorrow fighting for America's survival. *C.A.D.S. #2: Tech Battleground* (\$2.95) is John Sievert.

Also in April: *Savage Destiny #6: Meet the New Dawn* (\$3.95), Western romance by F. Rosanne Bittner; *The Daughter of Fu Manchu* (\$3.50) by Sax

Rohmer, a reissue; *Doomsday Warrior #8: American Glory* (\$2.50) by Ryder Stacy; *Scout #20: Big Baja Bounty* (\$2.50) by Buck Gentry; *Bolt #19: Palomino Stud* (\$2.25) by Cort Martin; and *The Scarlet Riders #2: The Return of Cavanaugh* (\$2.25), continuing Ian Anderson's series about a team of Mounties bringing justice to the lawless Canadian West.

May: The fearless Samurai warrior Gonji has a new band of faithful followers, banded together by a strict code of duty, respect, and tolerance in their quest for freedom. But Gonji and his men have never faced as dangerous a foe as the werewolf Simon Sardonis. *Gonji #5: Knights of Wonder* (\$3.95) is the latest book in the fantasy series by T.C. Rypel.

Also in May: *Cat's Cradle* (\$3.95), horror by William W. Johnstone; *White Squaw #10: Solid as a Rock* (\$2.50) by E.J. Hunter; *The Zone #5: Overkill* (\$2.50), by James Rouch; and *War Dogs #4: Body Count* (\$2.50) by Nik-Uhernik.

June: Something dark and evil is waiting in the river. Something caught in the twilight world between life and death. Something waiting for revenge. *Wait and See* (\$3.95) is the latest horror novel from Ruby Jean Jensen.

Also this month: *Depth Force #6: Sea of Flames* (\$2.50) by Irving A. Greenfield; *Saigon Commandos #11: Hollowpoint Hell* (\$2.50) by Jonathan Cain; *Scout #21: Wildcat Widow* (\$2.50) by Buck Gentry; and *Gunn #25: Trail Tramp* (\$2.25) by Jory Sherman.

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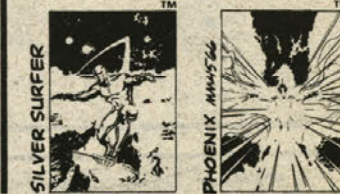


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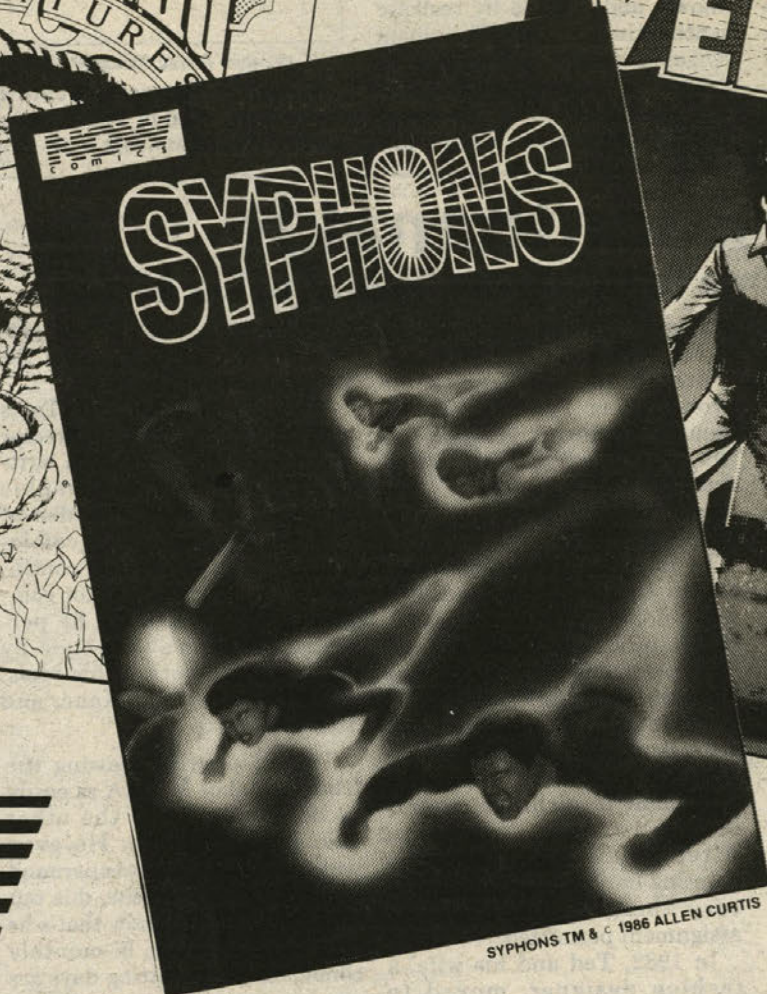
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MICRA: Mind Controlled Remote Automaton

The author gives CBG readers a preview of his series

By Lamar Waldron

In some ways, it's easy to summarize the story of *MICRA*, a 12-issue comic series I'm writing for Comics Interview Publications:

In the near future, most of America is desolate due to decades of pollution. A wealthy minority live in contamination-free Air-Supported Domes (ASDs). One of these residents, Angela Griffin, is injured by a terrorist attack on a fashionable resort. She then takes part in an experiment in "telepresence," learning how to control an android double with her thoughts. But she discovers that the android — a Mind Controlled Remote Automaton (MICRA) — is more powerful than she ever imagined, as she carries out increasingly dangerous military missions.

That wasn't hard, was it? That's 384 pages of story condensed to one paragraph. But something's missing in such a short synopsis — people. It's the characters which make any story interesting. I'd like to tell you a little more about the men and women you'll meet in *MICRA*, so you'll know what to expect when you see the first issue this September. And don't worry — I'm not someone who reveals important plot surprises before the comic is printed. You can read everything that follows and still find plenty of surprises.



ANGELA (BEFORE HER INJURY)

Angela Griffin has only known the clean, perfect world of an ASD. Rain, snow, cold weather — these are things she can't ever recall experiencing. Spoiled and wealthy, she cares little about her college studies. But, while on vacation at tropical Yellowstone Park, she is

injured by a terrorist missile and permanently paralyzed from the neck down. Her world shattered, she finds a purpose for her life through the efforts of two people.



ERIC JENSEN

Eric Jensen is one of these. He seems to have everything going for him: good looks, intelligence, and a good sense of humor. Only he grew up outside an ASD, in Alaska. Though certified free of contamination, he's still looked upon as an outcast. Angela is one of his few friends.



DR. ALETA LUCANE

Dr. Aleta Lucane was one of Angela's professors. To motivate Angela to do more than waste away in a hospital, she lets Angela act as the subject in her experiments with mind control of remote automatons. Dr. Lucane is astonished when the military takes an interest in her work and offers to fund it.

MICRA is built for the experiments by the Army as an almost exact double of Angela. Constructed of the strongest alloys known, and covered by realistic syntheseskin, she appears human. Angela's mental commands to her own muscles are intercepted and sent to *MICRA*. In turn, *MICRA* transmits visual, audi-



MICRA

tory, and tactile sensations to Angela. At first, Angela is elated to learn about certain features of *MICRA*, such as her limited powers of flight. But soon she discovers *MICRA*'s more deadly enhancements.



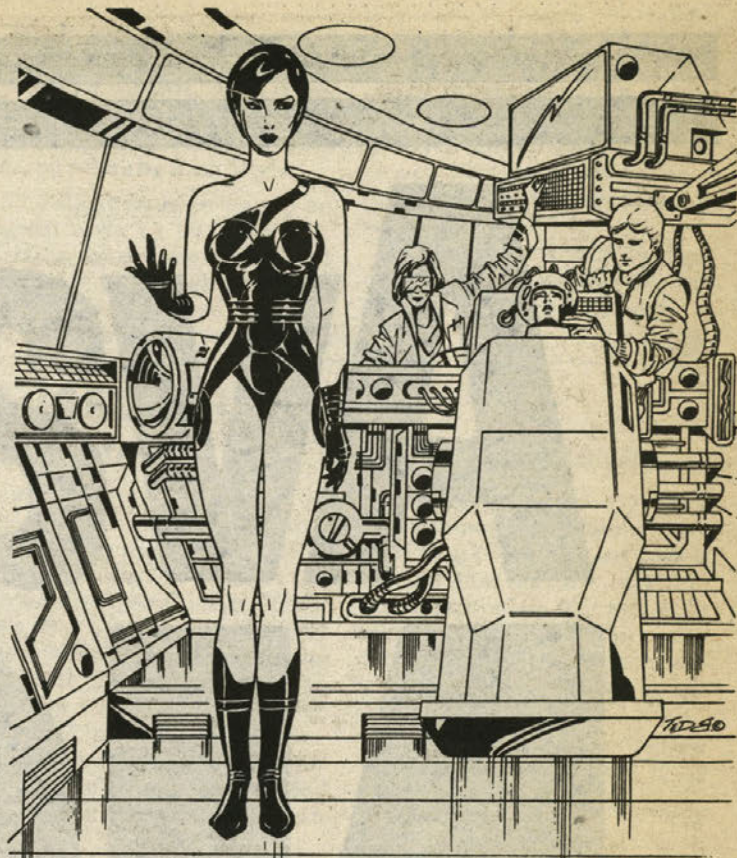
COLONEL FRANK D. BARR

Colonel Frank Barr (Ret.) is an instructor of military history at the university and oversees the *MICRA* Project for the Army. He was one of many older officers who retired when Martial Law changed the Army from its traditional role to a national police force.



BRIGADIER GENERAL RICHARD WYLER

Brigadier General Richard Wyler is the man in Washington directly responsible for the



MICRA Project. He's one of the new breed of officers who sees the Army's main duties as protecting the ASDs from Outsiders and controlling the rampant crime in the congested slums.



RITA MORALES

Rita Morales grew up among the millions of shacks that line the West Coast, where she could breathe relatively fresh air off the ocean. But the contaminated food and water, as well as the crowded conditions, still yielded high rates of disease. She went to work in an "Ecstasite," the only contamination-free alternative available to those who can't afford an ASD. After suffering the cruel sports and sexual perversity for years, she escapes to join a terrorist movement designed to bring an end to Martial Law.

Vice President Paula Robinson was the first black woman elected to that post, which she's held for more than 20 years. No elections have been held since President James Corman declared Martial Law 16 years earlier to quell the Depression Riots. She broke with the President over his refusal to end Martial Law and speed ASD construction. However, Robinson refuses to resign and uses her position to speak out against the President.



VICE PRESIDENT PAULA ROBINSON

These are only a few of the characters you'll meet in just the first issue of *MICRA*. Luckily, I've got 32 pages each issue, so there's plenty of room for character development.

Ted Boonthanakit

'MICRA' artist came to U.S. from Thailand via Africa

By David Anthony Kraft

Ted Boonthanakit, the artist for Comics Interview's new *MICRA* comic, has led a life as interesting and varied as the comic he's illustrating. He was born in Bangkok, Thailand, in 1958. Both of his parents were artists. He began seriously studying art at 8, only to undergo a move the following year that had a profound effect on his life.

Africa was a place known to Ted only through Tarzan movies but, at the age of 9, he found himself living in Nairobi, Kenya. For the next 10 years, his father, a diplomat, was stationed there. Ted learned oil painting while rendering the Serengeti wildlife and scenery. Developing an interest in archaeology, he presented one of his discoveries to Richard Leakey.

However, another discovery was to have a more important impact on his life: comic books. Constant reading of the few American originals and British reprints available gave him a life-long love of the medium.

A meeting with actor William Holden led to Ted's pursuing a career in the theater. In addition to using his artistic talent to design costumes and sets, he studied voice, singing, and

drama. While Ted was a member of the Kenya National Theater, a British director had trouble pronouncing Ted's Thai first name, "Thirawit." He assigned the name "Ted" to the actor on the spot and it stuck. His other legacy from this period is a very proper British accent.

In 1978, his father was transferred to New York and Ted went along. Though his performance in an off-Broadway production brought good notices from the New York Times, Ted found himself increasingly interested in art. He attended art college for two years, becoming proficient in airbrush, watercolor, pen-and-ink, and acrylics. After graduating, he began painting murals, working in fantasy themes whenever the assignment permitted.

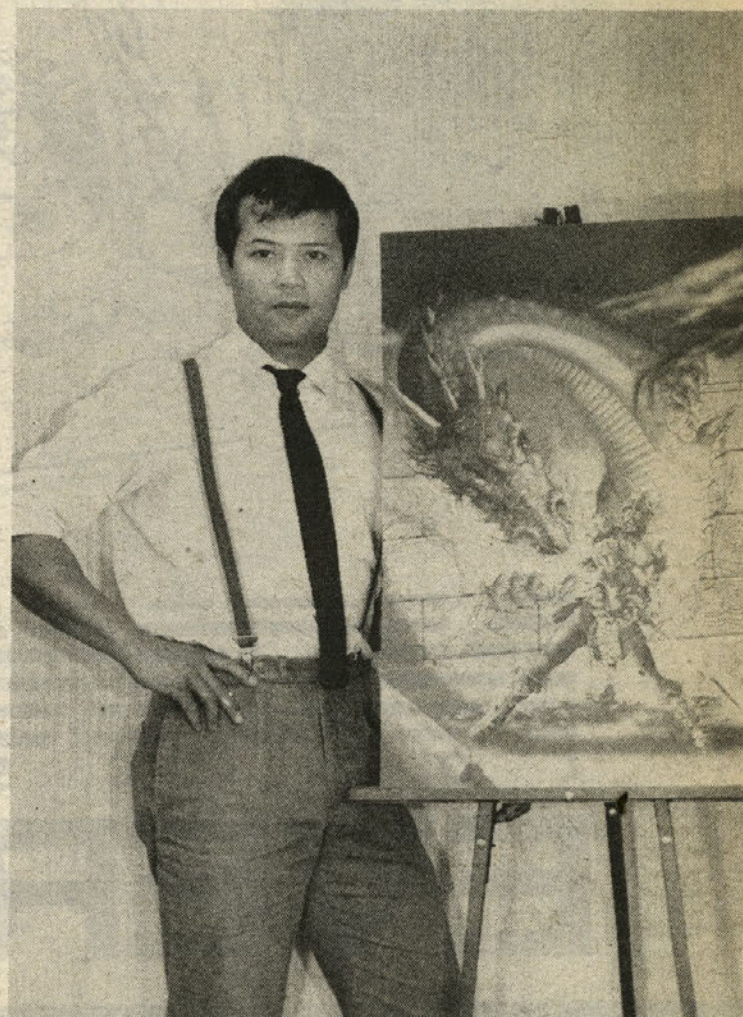
In 1982, Ted and his wife, a fashion designer, moved to Atlanta where she opened a boutique. A few weeks later, he attended his first convention, the Atlanta Fantasy Fair. As someone who had grown up finding at best two or three new comics a month, the sight of a packed dealers' room left him in a daze. He walked by a room where a "draw-off" sketching contest was being held. Not

quite knowing what he was getting into, he went in and got the last seat. He won.

While looking through Ted's portfolio, Fantasy Fair Director Lamar Waldron — who'd written the *Lightrunner* graphic novel — broached the idea of working together on a comic-book project. While Ted continued his commercial art for companies like Coca-Cola, he perfected his comic-book style by studying the work of his idols, John Buscema, Gil Kane, and Burne Hogarth.

Ted adapted to drawing the feminine robot *MICRA* as easily as he'd adapted to the other changes in his life. He even painted a full-color wraparound cover for the first issue, due out in September. But now that's he drawing a 32-page, bi-monthly comic, his globetrotting days are over!

Luckily for Ted, the 12-issue *MICRA* series is set in dozens of locales all over America. In the first issue alone, he had to depict South Dakota, California, Wyoming, and Texas. So, for the foreseeable future, he'll be exploring the country where he plans to make his home.



Ted Boonthanakit, artist for the 12-issue *MICRA* comic book, came to the United States by way of Thailand and Kenya.

JOSEPH & PETER KOCH

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Tracy, Terry, etc.) 25.00 MAN 6 F 3.00 8 F 2.00 10 VG 2.00 22 F 8.00 MAN IN BLACK 3 G 5.00 MANDRAKE (King) 1 F 2.50 1 VG-F 1.75 2, 4, 5 F 2.00 MANHUNT (NE) 13 (Frazetta) VF-NM 65.00 MANY GHOSTS OF DR. GRAVES 1, 4, 5 F or Better 2.50 2, 6, 10, 14, 19, 23, 25 F or Better 1.00 27-34, 36, 39, 45, 46, 49, 50, 55-57, 59-71 F or Better 1.00 54 (Byrne cvr) F or Better 2.50	JUNGLE ACTION 2 VF 32.00 3, 5 VF 18.00 4, 6 VF-NM 26.00 5 VF 18.00 5, 6 F 13.00 JUNGLE ADVENTURES (Skywald) 3 F 2.50 2 VG 18.00 JUNGLE BOOK (Whitman) 10 (Popeye) VG 40.00 30 (Title) F+ (1/2 tr on lc) 25.00 LASH LARIE 2 Fr 10.00 3 Poor 10.00 LASSIE 1 G 6.00 LATEST COMICS 1 F-VF 10.00 LAUREL & HARDY (Doh) 1 F-VF 7.00 24 VF-NM 7.00 24 F 3.50 12-423-210 VF-NM 10.00 12-423-210 F-VF 6.00 LAUREL & HARDY (Gold Key) 2 VF-NM 7.00 LAWBREAKERS ALWAYS 1 (Kurtzman) G 6.00 6 (Anti-Wertham) F+ 12.00 LEGIONARIOS DEL ESPACIO 8, 9, 12 (Maroto's) space strip 5.00 LEROY 1 G-VG, 6 VG 3.50 LFL BAD WOLF F.C. 403 VG 3.50 LIFE WITH MILLIE 9 G 2.00 LIGHTNING V.2 #3 VF 65.00 LINDA CARTER STUDENT NURSE 6 F+ 2.00 LINDA LARK 2-8 VF-NM 3.00 LITTLE AL OF THE FBI 11 F 9.00 LITTLE ANGEL 9 VG-F 5.00 LITTLE ASPHIN 1 VF-NM 24.00 LITTLE AUDREY (St. John) 1 VF-NM 85.00 1 F 35.00 3 F 18.00 22 VG 11.00 24 VG 3.50 LITTLE BEAVER F.C. 870 VF-NM 4.00 LITTLE EVA 3-D #1 F (ls-no glasses) 12.50 3-D #1 G (loose glasses) 8.00 3-D #1 VF (no glasses) 17.00 LITTLE KIDNIE F.C. 224 VG 6.00 1 G+ 4.00 LITTLE LIZZIE 1 VF-NM 10.00 LITTLE LULU 45 G 7.00 47 Fr-G (ls) 5.00 51, 53, 58 G 7.00 57 VG 15.00 60 Fr-G 5.00 70, 72 VG 9.00 71, 73, 76, 77, 80 F 13.00 74, 75, 78 VG 9.00 79 VG-F 10.50 81, 82, 89 VG-F 8.50 83, 85, 90 VG 7.00 84 F (loose page) 5.00 86 F 12.00 91, 92, 93, 94, 95, 98 F 12.00 96 VF 10.00 99, 100 F (sc) 7.50 102, 103, 105 F (sc) 7.50 108 VF (sc) 6.00 109 F (sc) 5.00 112, 116 VF 9.50 113 F 6.50 114, 115, 123 VF 11.00 118, 119, 121, 122, 125 VF-NM 18.00 126, 129, 130 F 7.50 127 VF-NM (1/2 tr on bc) 11.00 131, 133, 135, 136 VF 9.00 132, 142, 144, 146, 149 VF-NM 14.00 137 VG 5.00 138 F-VF 7.50 139, 144, 154 VF 8.25 159 VF 9.00 163 VG 3.00 166 VF-NM 24.00 176 VG 3.00 179, 183, 185 VF-NM 8.00 194, 195, 197, 203, 204, 205 VF-NM 6.00 206, 207, 208, 209, 210 VF-NM 2.50 212, 214, 216, 217, 220 VF-NM 1.50 LITTLE LULU (Whitman) 263-268 VF-NM 1.00 LITTLE LULU AND ALVIN STORYTELLING TIME 1 F 17.50 LITTLE LULU AND TUBBY ANNUAL 2 VG 25.00 2 G+ 15.00 LITTLE LULU AND TUBBY HALLOWEEN FUN 2 F 12.50 29 F-VF 22.50 33, 36, 37 VG 11.50 34 G+ 7.00 41 VG+ 10.00 43 F 12.50 46, 47 VG 9.00 48 G+ 5.50 51 F-VF 11.00 52 G 4.00 53 F 9.00 75 F-VF 7.00 87, 89 F 6.00 MAGNUS 1 VF-NM 40.00 1 F 20.00 6, 10 F 4.50 29, 31, 32, 33, 34, 35, 36, 37 VF 2.50 38, 39, 41, 43, 44, 45 VF 2.00 MAMMOTH COMICS 1 G (ds) 35.00 1 G (ls D. Tracy, Terry, etc.) 25.00 MAN 6 F 3.00 8 F 2.00 10 VG 2.00 22 F 8.00 MAN IN BLACK 3 G 5.00 MANDRAKE (King) 1 F 2.50 1 VG-F 1.75 2, 4, 5 F 2.00 MANHUNT (NE) 13 (Frazetta) VF-NM 65.00 MANY GHOSTS OF DR. GRAVES 1, 4, 5 F or Better 2.50 2, 6, 10, 14, 19, 23, 25 F or Better 1.00 27-34, 36, 39, 45, 46, 49, 50, 55-57, 59-71 F or Better 1.00 54 (Byrne cvr) F or Better 2.50	LONG BOW 1 VG 6.00 1 F 10.00 5 VG 3.00 LOONEY TUNES 17 VG-F 27.00 18, 22, 24 VG 22.00 24, 25 F 32.50 30 VG 13.00 31, 37, 39, 40 VG 10.00 32 VF-NM 40.00 32, 38 F 17.00 34, 35 VG 10.00 36, 37 VG-F 12.00 42, 43, 44, 46 F 8.00 46, 47, 48 VG 5.00 58 VG-F 5.00 61, 65, 70, 71, 73, 76 VG 2.50 79, 86 F 7.00 88, 90, 100 VG 2.25 95 VF-NM 7.00 134, 135, 146 VG 2.00 157, 159, 161, 162, 164, 165, 167, 169 F 2.00 182, 192, 196, 199 F 2.00 223, 230, 234, 236, 239 VF-NM 2.00 240, 246 VF-NM 2.00 LOONEY TUNES (Whitman) 37-42, 44-45 VF-NM 1.00 LORNA 9 VG 7.00 17 VF-NM 15.00 LOVE LETTERS 4 (Ward) F 20.00 43 VG 3.00 LOVE PROBLEMS AND ADVICE 1 F (sp roll) 7.00 LOVE ROMANCES 98 (4 by Kirby) F 7.00 99, 106 F (Kirby) 4.00 106 VG (Kirby) 3.00 LOVE SECRETS (Quality) 32 (8/53) VG-F 10.00 LOVERS 25 (Kubert) F 12.00 LUCKY STAR 2 (Davis) G 4.00 3 (Davis) VG-F 7.00 4 (Davis) G 3.50 F.C. 875 (Trumpet West) F 4.50 LUKE SHORT MARAUDER'S MOON F.C. 848 VG 5.00 LUKE SHORT TOP GUN F.C. 927 (Buscema) G 3.00 MAD 18 G+ (water stn) 15.00 25 VG-F 24.00 26 VF-NM 45.00 26 Fr-G (ls) 5.00 34 VG 10.00 37 F+ 11.00 37, 38, 40 VG 6.00 38 F 8.00 38 VF-NM 19.00 42, 47, 48, 50 F 6.00 44 VF 9.00 44, 45, 46, 48, 49 VG 49.00 49 VF 50.00 55 Fr (lc) 4.00 56 VG (lc) 5.00 72 VG 12.00 90 G 3.75 95, 97 F 12.00 96 G+ 6.00 105 F+ 13.00 106, 109 VG+ 8.50 107, 110 F 9.00 111 VF 12.00 113, 123 F 9.00 117 F 11.00 124, 125 VG 13.00 MASTER DETECTIVE 17 VF-NM 2.50 MD 1 VF 25.00 2 VG 9.00 4 VF 16.00 5 F 13.00 MELVIN MONSTER (Art & stories Stanley) 1 F 12.00 1 VF-NM 28.00 29 VF-NM 18.00 5-7, 9 F 7.50 MEN IN ACTION 1 VG-F 12.00 MEN'S ADVENTURES 4 (#1) F 12.50 17 F 3.50 MENACE 10 VG 5.00 MICKY FRIN 12 VF 5.00 MICKY MOUSE F.C. 116 G-VG 16.00 F.C. 181 (VF chip s off) 12.00 F.C. 194 VG 20.00 F.C. 214 G 6.50 F.C. 214, 261 F 20.00 F.C. 231 F 3.00 F.C. 231, 248 VG-F 15.00 F.C. 268 VG 16.00 F.C. 279 Fr 3.00 F.C. 296 F 15.00 F.C. 296 VG 10.00 F.C. 325 F 12.00 F.C. 325, 334 VG 8.00 F.C. 334 VG 6.00 F.C. 343 G 3.00 F.C. 343 F 9.00 F.C. 343 G 3.00 F.C. 343, 371 VG 5.00 F.C. 401, 411 G-VG 2.00 F.C. 401, 411, 427 VG 5.00 F.C. 411 VF 11.00 F.C. 411, 427 F 7.00 F.C. 427 G 2.00 30, 33, 34, 35, 37, 40, 42, 31, 32 VG 3.00 31, 32 VG 2.50 46 VG 2.00 48, 49 VF 3.00 53, 55, 60, 61 VF-NM 4.00 85 VF-NM 3.00 116-117 VF-NM 2.25 131, 134, 136 VG 1.50 145-146 VF-NM 2.00 147 (classic repr) F 2.50 148 VF-NM 1.50 162-178 50% VF-NM or better 1.25 179 (giant) VF-NM 2.50 MICKY MOUSE 212-215, 218 VF-NM 1.00 MICKY MOUSE ALBUM F.C. 1057 F 3.00 F.C. 1151 VF-NM 6.00 MICKY MOUSE ALMANAC 1 VG+ 22.00 1 VG 15.00 1 F+ (Barks) 30.00 MICKY MOUSE AND THE MAGIC MOUNTAIN VG 4.00 MICKY MOUSE BIRTHDAY PARTY 1 VG 20.00 1 VF 45.00 1 Fr-G 9.00 MICKY MOUSE IN FANTASY LAND 1 VF 8.00 1 VG 4.00 MICKY MOUSE IN FRONTIER LAND 1 F 5.00 MICKY MOUSE IN MAGICAL LAND F.C. 819 F 2.00 MICKY MOUSE SUMMER FUN 1 F 9.00	MICKY THE MOUSE F.C. 157 Fr 7.00 MICROBOTS 1 F 2.00 MIDNIGHT TALES 1 VG-F, 2-18 VF-NM 1.00 MIGHTY COMICS 40-50 VG-F 1.50 MIGHTY CRUSADERS 1-7 VG or better 1.50 1-7 VF or better 2.75 MIGHTY MOUSE 166-172 VF-NM 6.00 166-172 F 3.00 3-D #1 Fr (2nd printing) (lc) 6.00 3-D #2 VF (ls, lg) 20.00 MIGHTY MOUSE (St. John) 17 G (ls) 2.00 32 VG 3.00 47 VG 2.00 MIGHTY MOUSE ADVENTURES (St. John - 1951) 1 VG 25.00 MIGHTY SAMSON 2-10 VG or better 1.00 5-10 VF or better 2.00 11-32 VG or better 1.00 11-32 VF or better 1.50 MIKE BARNETT, MAN AGAINST CRIME 1 VG-F 8.00 4 F 5.00 MIKE SHAYNE 1 VF-NM 7.00 2 F 2.50 2 VG 2.00 3 VF-NM 5.00 MILLIE THE LOVABLE MONSTER 12-523-211, 2 VG 2.50 3-6 (Woggen) VF-NM 4.00 MILLIE THE MOOSEL 4 G-VG (lc) 4.00 5 F 10.00 7 VG 7.50 46 VG 2.00 50 VG (ls), 52 VG (ls) 2.00 58 VG 2.25 63, 65, 87 F 2.25 91 VF 2.00 MISS AMERICA 57 F 2.50 MISS PEACH 1 F-VF 10.00 1 VF-NM 20.00 MISS PEACH TELLS YOU HOW TO GROW F 8.00 MITZI 1 (Kurtzman) G 4.00 MOBY DUCK 1 VF 3.75 1 F 2.50 1
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122, 123, 124, 125 VF- NM 2.00	6 F-VF 7.00	SHADOW PLAY (Whitman) 1.00	2 VF-NM 24.00	11, 12, 13 (photo cvr) VG 2.50	TEEN COMICS 21 VF 11.00	31 G (tp sp) 4.00	F.C. 430 G-VG 8.00	115, 116, 119, 122, 123 VG 5.00	10 VG 7.50
POPEYE (Whitman) 1.00	1 VG 6.00	SHADOWS FROM BEYOND (great Ditko) 2.50	13 Nice F (Harvey) 50.00	SWEETHEARTS (Fawcett) 7.00	20 VF-NM 5.00	56 F 8.00	5 VG 9.00	115, 123 G 5.00	10 VF 12.00
POPO OF THE POPCORN THEATRE V. #1, 7, 8 G 2.50	2 VF-NM 14.00	SHERIDAN AND THE SHOWGIRL 5.00	12 VG 2.50	73 (J. Mason on bc) F 7.00	2 F 14.00	1 VG 8.00	6 VG 8.00	117 VG 12.00	12 VG (S.O.T.) 15.00
POPULAR 100 F 15.00	2 F 6.00	SHOCK SUSPENSE STORIES 15.00	26 (Disbrow) G 5.75	77 (C. Wide on bc) VG 4.00	12 G 12.00	1 VG 12.00	7 VG 8.00	118 F 7.50	20 VG 3.50
131, 132, 133, 134, 144 VF-NM 21.00	1 Spec. Ed. VG 2.75	SHOCKING MYSTERY 50 VF (2 sm chps/lc) 30.00	1 VG 8.00	103 (photo cvr) F 6.00	12 G 12.00	1 VG 12.00	8 VG 8.00	121 F 7.50	20 G 2.00
132 G 2.50	6 G, 7 VG, 8 VG 1.50	50 VF (2 sm chps/lc) 30.00	1 VG 6.00	103 (photo cvr - Evans) 6.00	12 G 12.00	1 VG 12.00	9 VG (ls) 6.00	124 VG 10.00	23 F 4.00
142, 145 VF 13.50	2 F 7.50	50 VF (2 sm chps/lc) 30.00	1 VG 6.00	107, 112, 114 (photo cvr) F 3.50	6 G 17.00	1 VG 12.00	10 VG 8.00	125 G 8.00	40 VG-FM 3.00
POPULAR TEENAGERS 6 VG+ 20.00	3 G 6.00	53, 54, 56, 59 VG 10.00	15 VG (lc) 4.00	112 VF 6.00	7 F (pine) 20.00	1 VG 12.00	11, 12, 13, 14, 15, 16, 19 VG 6.00	125 VF 28.00	2, 7, 8 F 4.00
	1 F 6.00	53, 54, 56, 59 VG 10.00	2 G 3.00	SWEETIE PIE F.C. 1185 VG 3.00	F.C. 44 nice VG 45.00	1 VG 12.00	11 F, 15 F, 17 F, 19 F VG 6.00	126 F-VF 20.00	10 VG (lc) 2.25
	8, 9 VF 9.50	53, 54, 56, 59 VG 10.00	5 VF 9.00	SWIFT ARROWS GUNFIGHTERS 1 (2nd series) F 4.00	14, 15, 20 VF-NM 37.00	1 VG 12.00	13 G 4.00	127, 132 Fr 2.50	13 VF 6.00
	10 F 7.00	53, 54, 56, 59 VG 10.00	6 VF 6.00	TAFFY 8 F 6.00		1 VG 12.00	14 VG 7.00	128 VG (sp cvr) 2.50	6 F 5.00
	12, 15 VF 8.00	53, 54, 56, 59 VG 10.00	9 F 4.00	TALES FROM THE CRYPT 33 VG 40.00		1 VG 12.00	15 F-VF 12.00	130 F 12.00	7 F 2.00
	13, 14 VF 9.00	53, 54, 56, 59 VG 10.00	10 F 6.00	38 VG 30.00		1 VG 12.00	16 F 3.00	131 F 12.00	1 G+ (ls) 5.00
	1 F 10.00	53, 54, 56, 59 VG 10.00	11 F 6.00	TALES FROM THE GREAT BOOK 1 VG 5.00		1 VG 12.00	17 F 3.00	132 F 12.00	2 F 4.00
	3 G-VG 2.00	53, 54, 56, 59 VG 10.00	12 F 6.00	1 VG+ 2.50		1 VG 12.00	18 F 3.00	133 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	13 F 6.00	1 VG+ 2.50		1 VG 12.00	19 F 3.00	134 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	14 F 6.00	1 VG+ 2.50		1 VG 12.00	20 F 3.00	135 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	15 F 6.00	1 VG+ 2.50		1 VG 12.00	21 F 3.00	136 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	16 F 6.00	1 VG+ 2.50		1 VG 12.00	22 F 3.00	137 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	17 F 6.00	1 VG+ 2.50		1 VG 12.00	23 F 3.00	138 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	18 F 6.00	1 VG+ 2.50		1 VG 12.00	24 F 3.00	139 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	19 F 6.00	1 VG+ 2.50		1 VG 12.00	25 F 3.00	140 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	20 F 6.00	1 VG+ 2.50		1 VG 12.00	26 F 3.00	141 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	21 F 6.00	1 VG+ 2.50		1 VG 12.00	27 F 3.00	142 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	22 F 6.00	1 VG+ 2.50		1 VG 12.00	28 F 3.00	143 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	23 F 6.00	1 VG+ 2.50		1 VG 12.00	29 F 3.00	144 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	24 F 6.00	1 VG+ 2.50		1 VG 12.00	30 F 3.00	145 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	25 F 6.00	1 VG+ 2.50		1 VG 12.00	31 F 3.00	146 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	26 F 6.00	1 VG+ 2.50		1 VG 12.00	32 F 3.00	147 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	27 F 6.00	1 VG+ 2.50		1 VG 12.00	33 F 3.00	148 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	28 F 6.00	1 VG+ 2.50		1 VG 12.00	34 F 3.00	149 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	29 F 6.00	1 VG+ 2.50		1 VG 12.00	35 F 3.00	150 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	30 F 6.00	1 VG+ 2.50		1 VG 12.00	36 F 3.00	151 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	31 F 6.00	1 VG+ 2.50		1 VG 12.00	37 F 3.00	152 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	32 F 6.00	1 VG+ 2.50		1 VG 12.00	38 F 3.00	153 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	33 F 6.00	1 VG+ 2.50		1 VG 12.00	39 F 3.00	154 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	34 F 6.00	1 VG+ 2.50		1 VG 12.00	40 F 3.00	155 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	35 F 6.00	1 VG+ 2.50		1 VG 12.00	41 F 3.00	156 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	36 F 6.00	1 VG+ 2.50		1 VG 12.00	42 F 3.00	157 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	37 F 6.00	1 VG+ 2.50		1 VG 12.00	43 F 3.00	158 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	38 F 6.00	1 VG+ 2.50		1 VG 12.00	44 F 3.00	159 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	39 F 6.00	1 VG+ 2.50		1 VG 12.00	45 F 3.00	160 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	40 F 6.00	1 VG+ 2.50		1 VG 12.00	46 F 3.00	161 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	41 F 6.00	1 VG+ 2.50		1 VG 12.00	47 F 3.00	162 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	42 F 6.00	1 VG+ 2.50		1 VG 12.00	48 F 3.00	163 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	43 F 6.00	1 VG+ 2.50		1 VG 12.00	49 F 3.00	164 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	44 F 6.00	1 VG+ 2.50		1 VG 12.00	50 F 3.00	165 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	45 F 6.00	1 VG+ 2.50		1 VG 12.00	51 F 3.00	166 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	46 F 6.00	1 VG+ 2.50		1 VG 12.00	52 F 3.00	167 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	47 F 6.00	1 VG+ 2.50		1 VG 12.00	53 F 3.00	168 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	48 F 6.00	1 VG+ 2.50		1 VG 12.00	54 F 3.00	169 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	49 F 6.00	1 VG+ 2.50		1 VG 12.00	55 F 3.00	170 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	50 F 6.00	1 VG+ 2.50		1 VG 12.00	56 F 3.00	171 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	51 F 6.00	1 VG+ 2.50		1 VG 12.00	57 F 3.00	172 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	52 F 6.00	1 VG+ 2.50		1 VG 12.00	58 F 3.00	173 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	53 F 6.00	1 VG+ 2.50		1 VG 12.00	59 F 3.00	174 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	54 F 6.00	1 VG+ 2.50		1 VG 12.00	60 F 3.00	175 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	55 F 6.00	1 VG+ 2.50		1 VG 12.00	61 F 3.00	176 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	56 F 6.00	1 VG+ 2.50		1 VG 12.00	62 F 3.00	177 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	57 F 6.00	1 VG+ 2.50		1 VG 12.00	63 F 3.00	178 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	58 F 6.00	1 VG+ 2.50		1 VG 12.00	64 F 3.00	179 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	59 F 6.00	1 VG+ 2.50		1 VG 12.00	65 F 3.00	180 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	60 F 6.00	1 VG+ 2.50		1 VG 12.00	66 F 3.00	181 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	61 F 6.00	1 VG+ 2.50		1 VG 12.00	67 F 3.00	182 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	62 F 6.00	1 VG+ 2.50		1 VG 12.00	68 F 3.00	183 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	63 F 6.00	1 VG+ 2.50		1 VG 12.00	69 F 3.00	184 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	64 F 6.00	1 VG+ 2.50		1 VG 12.00	70 F 3.00	185 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	65 F 6.00	1 VG+ 2.50		1 VG 12.00	71 F 3.00	186 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	66 F 6.00	1 VG+ 2.50		1 VG 12.00	72 F 3.00	187 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	67 F 6.00	1 VG+ 2.50		1 VG 12.00	73 F 3.00	188 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	68 F 6.00	1 VG+ 2.50		1 VG 12.00	74 F 3.00	189 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	69 F 6.00	1 VG+ 2.50		1 VG 12.00	75 F 3.00	190 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	70 F 6.00	1 VG+ 2.50		1 VG 12.00	76 F 3.00	191 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	71 F 6.00	1 VG+ 2.50		1 VG 12.00	77 F 3.00	192 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	72 F 6.00	1 VG+ 2.50		1 VG 12.00	78 F 3.00	193 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	73 F 6.00	1 VG+ 2.50		1 VG 12.00	79 F 3.00	194 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	74 F 6.00	1 VG+ 2.50		1 VG 12.00	80 F 3.00	195 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	75 F 6.00	1 VG+ 2.50		1 VG 12.00	81 F 3.00	196 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	76 F 6.00	1 VG+ 2.50		1 VG 12.00	82 F 3.00	197 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	77 F 6.00	1 VG+ 2.50		1 VG 12.00	83 F 3.00	198 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	78 F 6.00	1 VG+ 2.50		1 VG 12.00	84 F 3.00	199 F (sc) 10.00	1 VG-F (Ace) 6.00
	2 F (mrv chp) 6.00	53, 54, 56, 59 VG 10.00	79 F 6.00	1 VG+ 2.50		1 VG 12.00	85 F 3.00	200 F (sc) 10.00	1 G+ (ls) 5.00
	3 VF 10.00	53, 54, 56, 59 VG 10.00	80 F 6.00	1 VG+ 2.50		1 VG 12.00	86 F 3.00	201 F (sc) 10.00	2 VG-F 3.00
	1 F 20.00	53, 54, 56, 59 VG 10.00	81 F 6.00	1 VG+ 2.50		1 VG 12.00	87 F 3.00	202 F (sc) 10.00	1 G+ 7.50
	1 VF-NM (sp in f) 30.00	53, 54, 56, 59 VG 10.00	82 F 6.00	1 VG+ 2.50		1 VG			

THE AD CYCLE BEGINS:

WATCH FOR OUR WEEKLY UPDATES FOR THE NEXT TEN WEEKS: MASSES OF COMICS, FANZINES, FILM MAGS, '30, 40's, 50's MENS MAGAZINES, PAPERBACKS, ETC. ETC.

POSTAGE AND HANDLING

Orders under \$10.00, add \$2.00; over \$10.00, add \$1.75 plus 2¢ per comic, 3¢ per magazine and 10¢ per book and 25¢ per portfolio.

- Canadian orders multiply U.S. rates x 1½
- Overseas orders multiply U.S. rates x 2
- For Insurance: 0-\$20.00 add 50¢; \$20-\$100.00 add \$1.00; \$100-\$200.00 add \$2.00
- For UPS add \$1.00 to U.S. rates above
- For First Class \$2.00 plus 35¢ per comic, 50¢ per magazine, \$1.00 per portfolio (U.S. only)
- COD via UPS only; you will be charged exact shipping plus 50¢ handling; UPS COD will be cash only.

bc — back cover
c — cover
cvt — cover
ds — dangling staple
fc — front cover

l — loose
lc — loose cover
ls — loose staple
p — page

pg — page
sp — spine
sp sp — spine split
sp rll — spine roll

st — staple
st sp — stapled spine
tr — tear
ts — taped spine

NOTE: When condition is followed by flaw in () condition indicates state of book apart from this flaw.

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279 G 3.00

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43, 48 F 4.50

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Join us at CREATION CONVENTIONS: All conventions (except our free marketplaces) feature special guest stars, previews of upcoming science fiction movies, dealer tables with merchandise on sale, auctions, contests, slideshows, surprises, free gifts, and more! Our Marvel Comic guest stars appear courtesy of Marvel Comics and let us take this opportunity to thank Marvel for their generous help over the years!

CREATION is coming to these cities on these dates . . .

BOSTON July 12-13

CREATION COMICS, STAR TREK, DR. WHO, ROBOTECH CONVENTION: Hyatt Cambridge, 575 Memorial Drive in Cambridge. With CHRIS CLAREMONT (X-Men creator/writer), WALTER SIMONSON (Thor), LOUISE SIMONSON (Power Pack, X-Factor), WALTER KOENIG (Star Trek's Chekov), TERRENCE DICKS (Dr. Who writer), and preview scenes from STAR TREK 4. Tickets at TICKETRON, area comic shops or at the door!

SAN FRANCISCO July 19-20

CREATION CONVENTIONS SALUTES ROBOTECH and JAPANESE ANIMATION: Holiday Inn Golden Gateway, 1500 Van Ness Avenue. With CARL MACEK, the creator of ROBOTECH, and rare Japanese animation. Tickets at TICKETRON, COMICS AND COMIX bookstores, or the door.

PHILADELPHIA July 19-20

CREATION COMICS, STAR TREK, DR. WHO, ROBOTECH CONVENTION: Centre Hotel, 1725 Kennedy Blvd. With JOHN ROMITA, JR. (X-Men, New Universe artist), ARCHIE GOODWIN (Epic Editor, co-creator of the NEW UNIVERSE titles), SARAH SUTTON (Nyssa of Dr. Who), MARK LENARD (Sarek of Star Trek), and, tentatively a preview on STAR TREK 4. Tickets at TICKETRON, ROCKETSHIPS AND ACCESSORIES toyshop, or at the door.

PHILADELPHIA August 2

CREATION FREE MARKETPLACE: Centre Hotel, 1725 Kennedy Blvd. Just buying and selling of comics, Trek, Who, Robotech, movie stuff!

LOS ANGELES August 9-10

CREATION COMIC BOOK, STAR TREK, DR. WHO, ROBOTECH MULTIMEDIA CONVENTION. Hyatt L.A.X. Hotel, 6225 West Century Blvd. With JOHN ROMITA, JR. (X-Men artist), TERRY AUSTIN (comixdom's best inker/finisher), HOWIE CHAYKIN (graphic artist superstar), JO DUFFY (Marvel editor/writer), GEORGE TAKEI (Sulu of Star Trek), BRIAN MOORE (movie fx man) and more! Tickets soon at TICKETRON, area comic shops, at the door!

MANHATTAN August 9

CREATION FREE MARKETPLACE: Roosevelt Hotel, 45th and Madison Avenue. Free admission: just buying, and selling, and trading comics, Trek, Who, etc.

MANHATTAN August 23-24

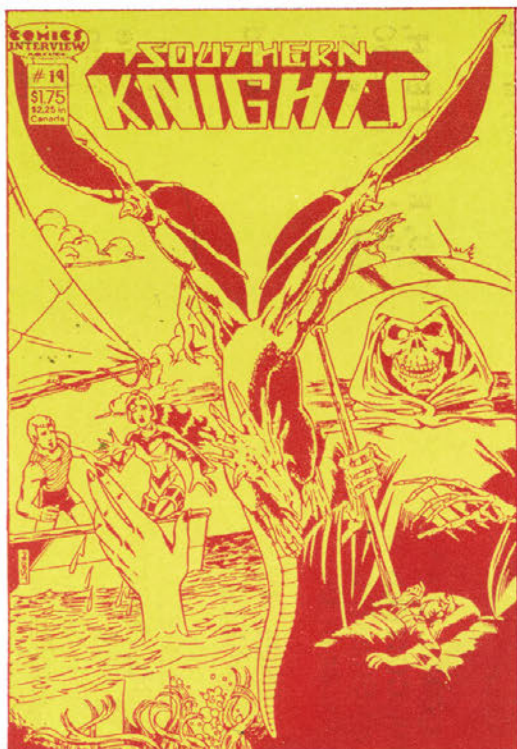
CREATION SUMMER SUPERSTAR EXPO FOR COMIC BOOK AND STAR TREK FANS: Roosevelt Hotel, 45th and Madison Avenue. With guests STAN LEE (co-creator of the Marvel Comics line, appearance courtesy of Marvel Comics), JIM SHOOTER (editor of Marvel), LARRY HAMA (G.I. Joe writer), and DeFOREST KELLEY (Dr. McCoy of Star Trek)! Tickets soon at TICKETRON, at the Creation 4 store retail chain, or at the door.

SAN FRANCISCO August 23-24

CREATION COMIC BOOK, STAR TREK, DR. WHO, ROBOTECH, MULTIMEDIA CONVENTION. Holiday Inn Golden Gateway, 1500 Van Ness Avenue. With DAVID GERROLD (Star Trek/Twilight Zone writer), comic illustrators ARTHUR ADAMS, HOWIE CHAYKIN, S. CLAY WILSON, TRINA, STEVE LEIALOHA, AL MILGROM, MIKE MIGNOLA, and ROBERT SHAYNE (Inspector Henderson of the classic Superman TV show), Dr. Who guest to be announced. Tickets soon at TICKETRON, Comics and Comix bookshops, or at the door.

WASHINGTON, DC September 6-7

CREATION COMIC BOOK, STAR TREK, DR. WHO, ROBOTECH, MULTIMEDIA CONVENTION. Marriott Twin Bridges Hotel, 333 Jefferson Davis Highway in Arlington. With ROD WIGHAM (G.I. Joe artist), MARK LENARD (Sarek of Star Trek), JO DUFFY (Marvel writer/editor). Tickets soon at TICKETRON, area comic shops, or at the door.



#19

Back from their harrowing trip across dimensions, the **Southern Knights** hope for nothing more than a couple quiet days to relax.

Alas, first Aramis Merrow finally succumbs to 20th century stress and pressure, with only 19th century experience to draw upon.

Then Connie, Kristin and — of all people — the caretaker, Bryan, find themselves in a watery fight to the finish with Zephyr Flint, new head of the villainous VIPER!

And what of Electrode and Dragon — ? Suffice it to say, deadlines of a very serious nature draw nigh!

Story - HENRY VOGEL
Art - MARK PROPST

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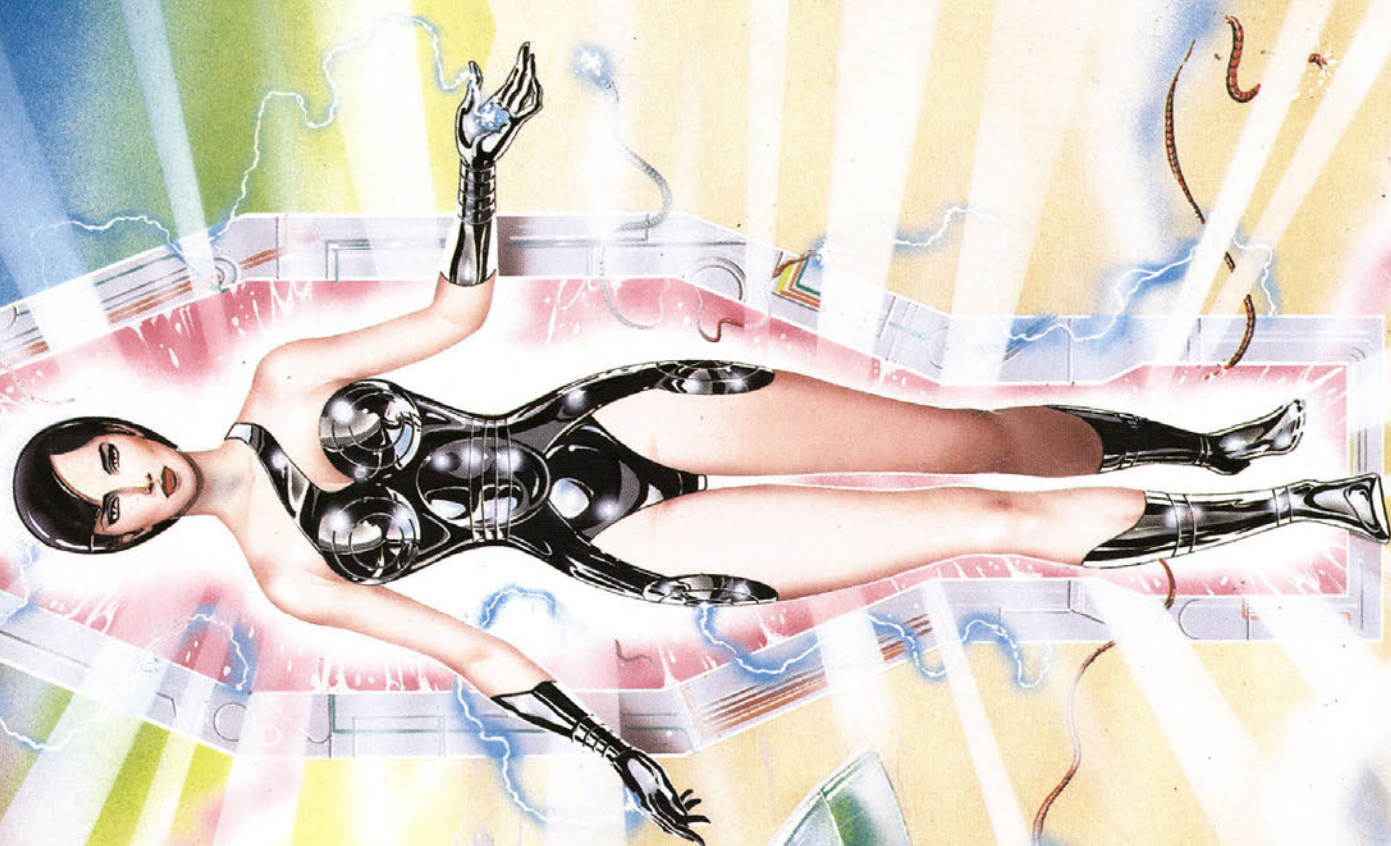
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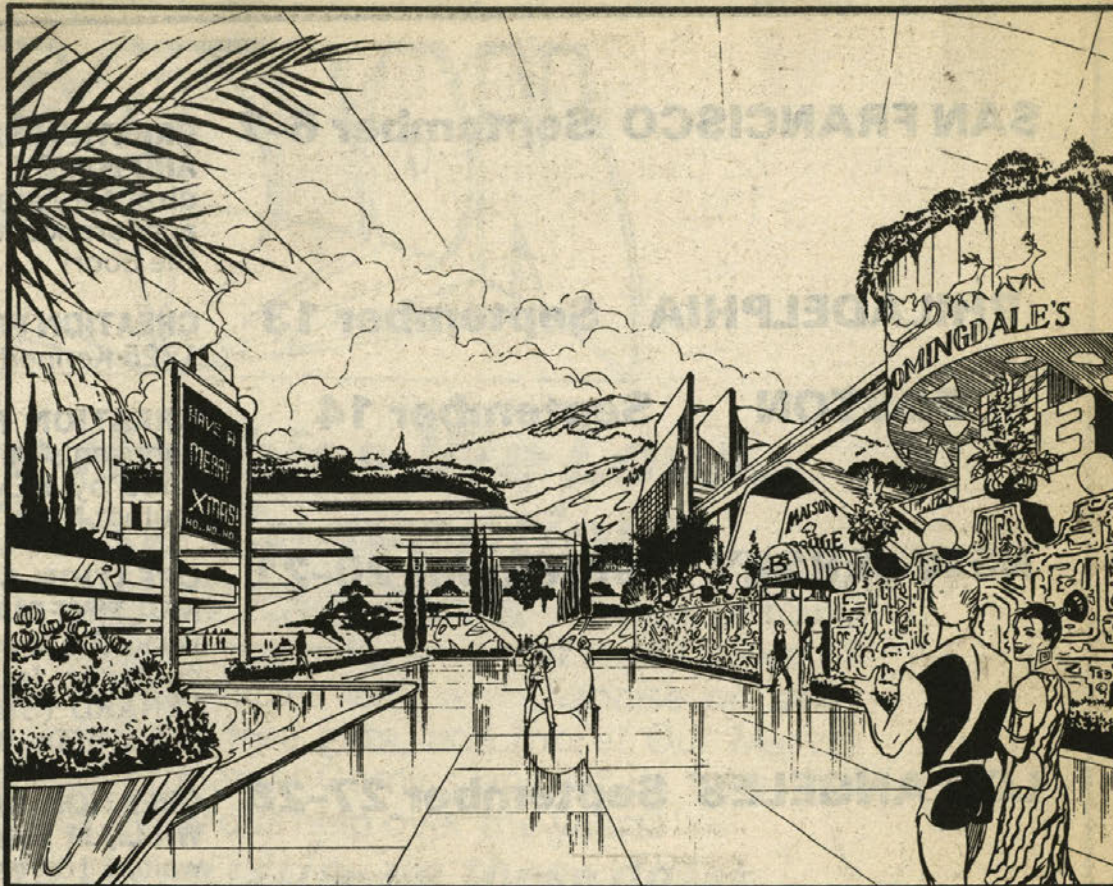
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SOUTH DAKOTA-- CHRISTMAS IN AN AIR-SUPPORTED DOME

MICRA

Headlines mirror comic storyline

By Lamar Waldron

Thousands of people forced to move due to deadly contamination, a tropical paradise in the frozen North, machines that respond to a mere thought — these are just a few of the concepts found in *MICRA*, a new comic series from Comics Inter-

view Publications. However, they also describe recent news stories.

In years past, many comic-book stories reflected concerns of the day. Superman fought fascist dictators and Captain America bashed Nazis long before America declared war. The Spirit battled big city corruption, while EC took on racism. Lee, Kirby, and Ditko gave readers heroes they could identify with. Now, most comics have little relation to the real world. *MICRA*, though set in the near future, deals with a world firmly grounded in reality.

It's not hard to predict ecological disaster in the next century. Every week more toxic hazards are discovered, more trees die from acid rain, and more people die from cancer caused by their environments. The world of *MICRA*, just a few decades away, depicts the United States as a place where millions have moved in order to avoid disease — including contamination.

A few years ago, this might have been considered far-fetched. But with more than 100,000 Soviets recently evacuated, it now appears chillingly possible.

How might we cope with finding large parts of our country contaminated by chemicals or radiation? Foreshadowing a scene from *MICRA* #1, news reports this winter showed people in Canada relaxing on a beach under palm trees. Inside a huge building in Alberta, they could splash among the waves even though it was below zero outside. You'll see more scenes like this in the future, due to the technology of air-supported domes being developed by Canadian and American scientists. Thin enough to be transparent, hot air inside supports the flexible dome hundreds of feet above the ground.

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(*MICRA*, Page 38)



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233-235, 237-241, 244-249 (5)	1.80	1.00
236 64 pg 1.00 issue	2.00/3.00	1.20
250 dbi issue	2.00/2.50	1.20
252-260 Alpha Flight	1.20	70
261-267, 269-272, 274, 276-279,		
281, 282, 284	90	75

MICRA

(From Page 36)

would be pretty inviting today — and more so in the future as air, water, and soil pollution grow worse. We already have the technology to build one large enough to cover a small town. In *MICRA*, this technology houses the wealthiest 15% of the population in a contamination-free paradise.

Even trying to contain or clean up chemical or radioactive contamination can be a dangerous task. At the Marshall Space Center, NASA is conducting experiments to change this. Using a system called "telepresence," they hope to be able to link humans with robots far away. Sensors attached to the human would cause the robot to move in an identical fashion to the human. Meanwhile, the robot would send sensory feedback (such as sight or sound) back to the human. This way, a technician hundreds of miles away from a nuclear accident could control a robotic counterpart who was shutting down the reactor.

MICRA takes this concept one step further. Instead of having the human's movements control

the robot, only the thoughts of the human would be required. *MICRA*, a female android, is controlled by the thoughts of a paralyzed young woman. This is not as far-fetched as it may sound. Even now, the Air Force is experimenting with thought-controlled weapons systems for its jet fighters.

Is there still a place for comics that deal with reality? A comic with regard for the real world can have just as much action, adventure, and sex appeal as one that doesn't. Perhaps more, because the writer can't just make something up to get his heroes out of a jam. But you can judge for yourself this September, when the first issue of *MICRA* appears.

Quoting

"The publisher of DC Comics stood in my living room and said the comic-book business would be dead by 1980. Then came the direct-sale market and the growth of comic-book stores. They assured the future of comic books." — *Bruce Hamilton, in an interview in the Sept. 2, 1985, Palo Alto Calif. Times Tribune.*

— Greg W. Myers

**Ellison writes 'Canuck Comics' foreword**

Harlan Ellison will write a foreword to John Bell's *Canuck Comics: A Guide to Comic Books Published in Canada*, from Matrix Books.

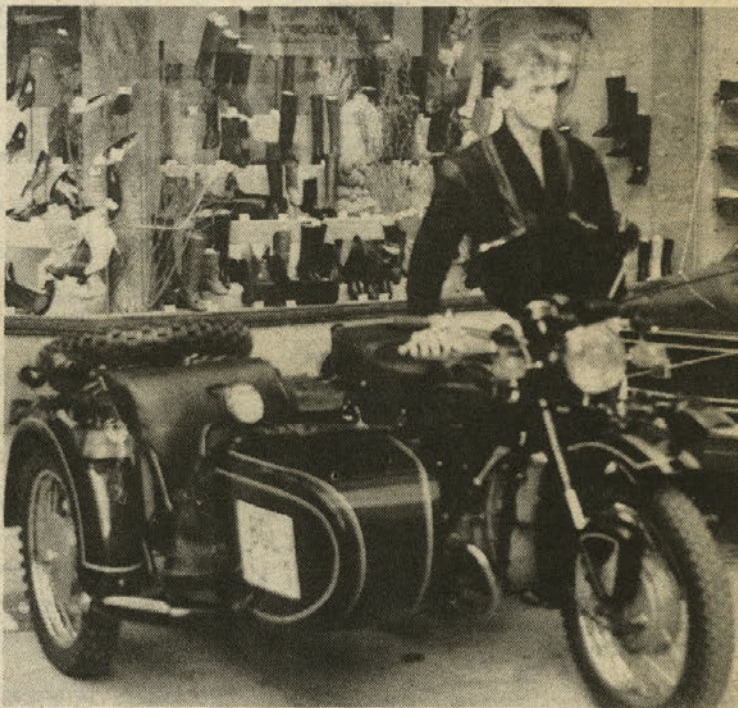
Ellison contacted Matrix Publisher Mark Shainblum soon after information about the project appeared in *CBG* and requested an advance look at the book. In the course of their communication, Ellison agreed to write a retrospective essay for *Canuck Comics* dealing with *Grand Slam* and *Three Aces*, two Canadian Golden Age titles which were Ellison's childhood favorites. *Grand Slam* and *Three Aces* were publications of Anglo-American Comics, a Golden Age Canadian publisher which is the focus of a *Canuck Comics* essay by Robert Mac-Millan.

Ken Steacy's cover painting for the book, shown above, depicts a number of Canadian comics characters, both English- and French-Canadian, from the 1940s to the present. The characters are (left to right): Stig, Mr. X, Samurai, Electric Warrior, Onesime, Le Sombre, Vilain, Ududu, Capitaine Kebec, Nelvana of the Northern Lights, Red Ketchup, Kelvin Mace, Cerebus, Northguard, Doc Stearne, Mr. Monster, Brok Windsor, and Neil the Horse. All characters are copyright and used with permission.

"Considering these new developments and the massive information overload distributors

and retailers were subjected to in spring and early summer," said Shainblum, "a re-solicitation of *Canuck Comics* is likely. We're putting all our resources behind this project. A serious

modern work on Canada's contribution to comic art is long overdue and we're doing everything in our power to make sure it gets the visibility it deserves."



Klaus Schoenefeld

Obituary**'Mace' artist Klaus Schoenefeld**

By William Marks

Klaus Peter Schoenefeld died on the morning of May 8, 1986,

of heart failure. He was 24 years old. Klaus was known to comic readers through his work on *Mister X* and *Kelvin Mace*. Klaus had been working in comics only briefly, but had already gained much attention for his coloring work and, most recently, his pet project, *Kelvin Mace*.

Anyone who has seen his final work will undoubtedly be saddened that such a talented artist had his career cut so short. We all feel the loss, never to be touched again by the humor, wit, and beauty that came from Klaus' hand and mind. The legacy of work he leaves behind him will, thankfully, last to touch our lives forever.

Success was Klaus' by any measure, be it the tremendous success of his business as one of the most sought-after storyboard artists in Canadian advertising, the critical acclaim he had garnered for his comics work, or the love and respect of his friends.

Those of us who knew Klaus remember him as a charming individual, gifted with a keen mind and great talent. The world needs more men of ideals and honor, and, sadly, it now has one fewer.

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- 129) Batman 1 VFN
- 130) Batman 1 VG
- 131) Batman 1 Fair (restored)
- 132) Batman 2 VFN
- 133) Batman 2 FN
- 134) Batman 2 VG+
- 135) Batman 16 NM/M
- 136) Blood is the Harvest (untrimmed Press Proof, 1 copy known)
- 137) Brave & Bold 28 NM
- 138) Brave & Bold 28 VFN+
- 139) Brave & Bold 28 FN
- 140) Brave & Bold 28 VG
- 141) Bulletman 1 F/VF
- 142) Bulletman 2 FN
- 143) Captain America 1 NM/M (file copy)
- 144) Captain America 1 VF-NM++
- 145) Captain America 1 VFN
- 146) Captain America 1 F/VF
- 147) Captain America 1 FN
- 148) Captain America 1 VG/FN
- 149) Captain America 1 VG
- 150) Captain America 1 G/VG
- 151) Captain America 2 VFN
- 152) Captain America 3 VFN
- 153) Captain America 3 F/VF
- 154) Captain America 4 FN-
- 155) Captain America 5 NM (file copy)
- 156) Captain America 5 VF-NM
- 157) Captain America 74 Mint
- 158) Captain America 75 NM
- 159) Captain Fearless 1 VF-NM
- 160) Captain Marvel Adventures 1 VF-NM
- 161) Captain Marvel Adventures 1 G/VG to FN (Gerber restored)
- 162) Capt. Marvel Jr. 1 F/VF+
- 163) Capt. Midnight 1 VFN
- 164) Capt. Midnight 2 VF-NM
- 165) Challengers of the Unknown 1 NM-
- 166) Challengers of the Unknown 1 VF-NM
- 167) Challengers of the Unknown 1 VFN
- 168) Challengers of the Unknown 1 FN
- 169) Charlie Chan 1 NM
- 170) Colossus 1 VF-NM
- 171) Congo Bill 1 VFN
- 172) Daniel Boone 1 VFN
- 173) Darling Mystery 1 VF-NM+
- 174) Detective 1 VF-NM
- 175) Detective 18 VFN
- 176) Detective 27 VFN
- 177) Detective 27 F/VF
- 178) Detective 27 FN
- 179) Detective 27 VG/FN
- 180) Detective 27 G/VG
- 181) Detective 33 VFN
- 182) Detective 34 VFN
- 183) Detective 34 FN
- 184) Detective 35 VFN
- 185) Detective 35 FN+
- 186) Detective 37 VFN
- 187) Detective 37 VG
- 188) Detective 38 VFN/NM
- 189) Detective 38 VG+
- 190) Detective 205 FN/VFN
- 191) Detective 225 NM (file copy)
- 192) Detective 225 FN+
- 193) Detective 233 VFN-
- 194) Earthman on Venus VF-NM
- 195) Eerie 1 (1947) FN
- 196) Famous Monsters 1 VG (tape)
- 197) SOLD
- 198) Fantastic Four 1 VF-NM+ gem white
- 199) Fantastic Four 1 VF-NM
- 200) Fantastic Four 1 VFN
- 201) Fantastic Four 1 F/VF
- 202) Fantastic Four 2 FN
- 203) Fantastic Four 2 VG+
- 204) Fantastic Four 3 VF-NM
- 205) Fantastic Four 3 VFN
- 206) Fantastic Four 3 FN
- 207) Fantastic Four 4 NM/M
- 208) Fight 1 VG
- 209) Flash 1 NM
- 210) Flash 1 VF-NM
- 211) Flash 1 VG/FN
- 212) Flash 105 VFN+
- 213) Flash 105 VFN-
- 214) Flash 105 VG
- 215) Flash 123 NM
- 216) Flash 123 FN
- 217) Frontline Combat 1 VFN+
- 218) Gene Autry 1 VG/FN
- 219) Golden Lad 1 NM
- 220) Golden Lad 1 VFN
- 221) Great Comics 1 FN
- 222) Green Lama 1 F/VF
- 223) Green Lantern 1 (1940's) NM
- 224) Green Lantern 1 VF/NM
- 225) Green Lantern 1 (1960's) NM-
- 226) Green Lantern 1 VFN
- 227) Green Lantern 1 VG+ /FN
- 228) House of Mystery 1 VF-NM
- 229) Hulk 1 NM-
- 230) Human Torch 1 NM-
- 231) Human Torch 1 F/VF+
- 232) Human Torch 1 FN
- 233) Human Torch 1 VG/FN
- 234) Human Torch 2 F/VF
- 235) Human Torch 3 VFN-
- 236) Human Torch 4 VF-NM
- 237) Human Torch 5 F/VF
- 238) Human Torch 5 VG
- 239) Human Torch 6 VFN
- 240) Human Torch 7 VFN
- 241) Human Torch 9 F/VF
- 242) Jackpot 4 VFN
- 243) Jackpot 4 VG
- 244) Jimmy Olsen 1 F/VF
- 245) Joker 1 NM
- 246) Journey Into Mystery 83 NM
- 247) Journey Into Mystery 83 VG/FN
- 248) Journey Into Mystery 83 G/VG
- 249) Justice League 1 VFN
- 250) Justice League 1 FN
- 251) Justice League 1 VG/FN
- 252) Justice League 9 NM-
- 253) Justice League 9 VF-NM
- 254) Lois Lane 1 VFN
- 255) Lois Lane 1 FN
- 256) Marvel Boy 1 NM
- 257) Marvel Comics 1 VF-NM
- 258) Marvel Comics 1 VFN
- 259) Marvel Comics 1 FN
- 260) Marvel Comics 1 VG/FN
- 261) Marvel Comics 1 G/VG
- 262) Marvel Comics 1 Good
- 263) Marvel Mystery 5 VFN
- 264) Marvel Mystery 6 VFN
- 265) Marvel Mystery 9 VF-NM
- 266) Marvel Mystery 21 NM-
- 267) Marvel Mystery 92 Mint-
- 268) Military 1 VFN
- 269) Military 1 G/VG
- 270) Military 3 VFN
- 271) More Fun 54 VG+
- 272) More Fun 71 F/VF
- 273) More Fun 71 FN
- 274) More Fun 73 VF-NM
- 275) More Fun 101 NM
- 276) Mystery In Space 1 VFN
- 277) Mystic 1 (1st Series) F/VF
- 278) Mystic 3 VF-NM
- 279) National 1 VG+
- 280) New Fun 1 FN
- 281) New Fun 1 G/VG
- 282) New Fun 1 Fair (back cover missing)
- 283) New Fun 2 VG+
- 284) New Fun 3 VG
- 285) New Fun 6 Good-
- 286) N.Y. World's Fair 1939 VG/FN
- 287) N.Y. World's Fair 1940 VG/FN
- 288) OK Comics 1 VFN+
- 289) Our Fighting Forces 1 VFN
- 290) Pep 1 NM
- 291) Pep 1 VG/FN
- 292) Pep 17 VFN
- 293) Pep 17 VG/FN+
- 294) Pep 22 NM+
- 295) Playboy 1 VG
- 296) Porky Pig 4-Color #16 VFN-
- 297) Prize 1 G/VG
- 298) Prize 7 VFN+
- 299) Red Raven 1 Mint-
- 300) Red Raven 1 FN+
- 301) Red Raven 1 VG/FN+
- 302) Red Raven 1 VG++
- 303) Samson 1 VFN
- 304) Sheena 1 VFN
- 305) Sensation 1 VFN/NM-
- 306) Shocksuspense 1 VF-NM+
- 307) Showcase 3 VF-NM
- 308) Showcase 4 NM-
- 309) Showcase 4 VFN+
- 310) Showcase 6 VF-NM
- 311) Showcase 7 VG/FN
- 312) Showcase 8 VFN/NM
- 313) Showcase 8 VFN
- 314) Showcase 11 VFN+
- 315) Showcase 12 NM
- 316) Showcase 13 VF-NM
- 317) Showcase 13 VFN
- 318) Showcase 15 NM/M
- 319) Showcase 19 NM
- 320) Showcase 22 FN-
- 321) Son of Sinbad 1 F/VF (Ditko)
- 322) Special Comics 1 VF-NM
- 323) Startling 1 VFN
- 324) Strange Adventures 1 VF-NM
- 325) Strange Adventures 9 VFN+
- 326) Strange Tales 1 VF-NM
- 327) Strange Tales 101 VF-NM
- 328) Sub-Mariner 1 VF-NM+
- 329) Sub-Mariner 1 VF/NM-
- 330) Sub-Mariner 2 VFN
- 331) Sub-Mariner 3 VFN
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- 334) Sub-Mariner 6 VFN
- 335) Sub-Mariner 6 VG
- 336) Sub-Mariner 7 F/VF
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- 341) Superman 1 VF-NM (Sarillized)
- 342) Superman 1 VFN (gem white)
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- 344) Superman 1 VG/FN
- 345) Superman 1 VG-
- 346) Superman 3 NM-
- 347) Superman 3 Good
- 348) Superman 4 VG
- 349) Superman 4 VFN
- 350) Superman 6 VG/FN
- 351) Superman 6 F/VF
- 352) Superman 7 VFN
- 353) Superman 7 VG
- 354) Superman 8 FN
- 355) Superman 9 FN
- 356) Superman 9 VG
- 357) Superman 10 NM-
- 358) Superman 11 FN
- 359) Superman 12 VFN+
- 360) Superman 13 FN+
- 361) Superman 13 VG/FN
- 362) Superman 13 G/VG
- 363) Superman 15 FN
- 364) Superman 16 VF-NM
- 365) Superman 16 VFN
- 366) Superman 17 VFN+
- 367) Superman 18 VFN+
- 368) Superman 18 F/VF+
- 369) Superman 19 F/VF
- 370) Superman 21 VFN
- 371) Superman 22 FN
- 372) Superman 23 FN
- 373) Superman 26 F/VF
- 374) Superman 28 VFN+
- 375) Superman 30 F/VF
- 376) Superman 30 VFN
- 377) Superman 32 VFN
- 378) Superman 53 FN
- 379) Superman 53 G/VG
- 380) Superman 61 Mint
- 381) Superman 76 Mint (file copy)
- 382) Superman 76 VF-NM
- 383) Superman 76 VG/FN
- 384) Superworld 1 VF-NM
- 385) Tales of Suspense 1 (date on cover) ow/VF-NM
- 386) Tales of Suspense 39 VF/NM
- 387) Tales of Crypt 20 (#1) VFN
- 388) Tales of the Unexpected 1 NM/M (file copy)
- 389) Tales To Astonish 1 NM/M
- 390) Tales To Astonish 1 VFN
- 391) Tales To Astonish 27 VF-NM
- 392) Tales To Astonish 27 VG/FN
- 393) Tales To Astonish 27 NM-
- 394) Tales To Astonish 35 VFN
- 395) Tales To Astonish 35 VG+
- 396) Thrilling 1 NM
- 397) Thrilling 2 VFN+
- 398) USA 1 VFN
- 399) USA 1 FN
- 400) USA 2 VF-NM
- 401) Variety Sports #1 (Pulp) file copy
- 402) Walt Disney Comics & Stories 1 VFN-
- 403) Walt Disney Comics & Stories 1 VG
- 404) Walt Disney Donald Duck 4-Color #147 VF-NM
- 405) Walt Disney Donald Duck 4-Color #199 VG
- 406) Walt Disney Donald Duck 4-Color #223 VG
- 407) Western Comics 1 VFN
- 408) Whiz 2 (#1) VFN
- 409) Whiz 2 (#1) VFN-
- 410) Whiz 2 (#1) VG/FN
- 411) Whiz 2 (#1) taped spine ow/F/VF
- 412) Women Outlaws 1 VF-NM+
- 413) Wonder Woman 2 top r.h.c. repair pc. ow/VFN
- 414) Wonder Woman 4 F/VF
- 415) World's Best 1 NM/M
- 416) World's Best 1 FN+
- 417) World's Finest 5 VFN
- 418) X-Men 1 VF-NM
- 419) X-Men 1 VFN
- 420) X-Men 2 VFN+
- 421) X-Men 2 VFN
- 422) X-Men 3 VFN
- 423) X-Men 94 VF-NM
- 424) X-Men G.S. 1 NM
- 425) Young Allies 1 NM
- 426) Young Allies 1 VFN
- 427) Young Allies 1 FN
- 428) Young Allies 1 VG
- 429) Young Allies 2 VF-NM

LATE ADDITIONS

- 430) Green Lantern 1 (1st Ser.) VG restored
- 431) Sensation 109 NM

'Jonny Quest' artists to be many and varied

Several noted artists have agreed to draw for Comico's *Jonny Quest*, Publisher Dennis Lasorda said.

"We are very proud of *Jonny Quest* and are confident that our readers will respond very favorably to the intelligent storytelling

and diligent artistry of each of the creative participants on the title," said Editor-in-Chief Diana Schutz.

The first issue's cover and lead story is by Doug Wildey, with a back-up feature by William Messner-Loebs (the series'

regular writer), Steve Rude, Mike Royer, and Matt Wagner, and pin-ups, one by Bill Willingham and Terry Austin and one by Mark Wheatley and Marc Hempel.

The second issue, due out in July, has a story about the death of Jonny's mother, written by Loebs and illustrated by Wendy Pini and Joe Staton, with painted colors by Rick Taylor.

The third issue will have an original cover by Dave Stevens. Written by Loebs and titled "Guns for the Laughing Man," the story is illustrated by Hempel and Wheatley, with colors

and lettering by Kathryn Mayer.

In issue #4, the Quest team is called in when trouble strikes the production of a grade-B monster movie. This issue will be pencilled by Mitch Schauer, inked by John Nyberg, and colored by Taylor.

Future issues will feature Adam Kubert, Dan Spiegle, Ken Steacy, and Brent Anderson.

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Created by writer Henry Vogel and artist Mark Propst, in collaboration with publisher

David Anthony Kraft, the "X-Thieves" will be backed with a major ad campaign in *Comics Buyer's Guide*, *Amazing Heroes*, *Eclipse Comics*, *Renegade Press* comics and virtually every other independent comics publisher's titles, including an exclusive cover and feature spotlight in *Comics Interview* #35.

"I believe *Thieves* has all the earmarks of another hot, limited black-and-white title with

explosive potential for price appreciation," said Kraft, "so I want to get the word out well in advance that we have no intention of reprinting. Nor will we be taking any reorders. So if you don't want to miss this one, now is the time to get those orders in."

Aristocratic X-Traterrestrial Time-Traveling Thieves #1 is cover-priced at \$1.75



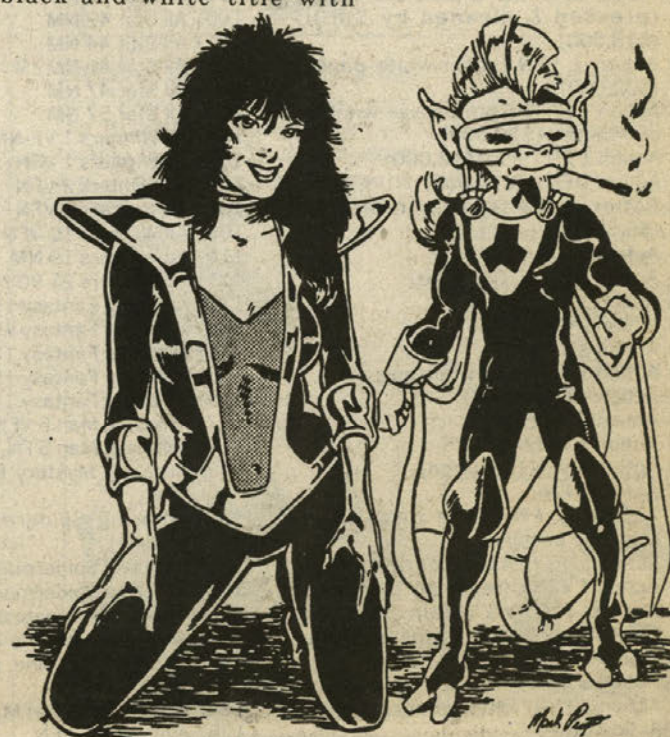
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TMNT game 2nd printing sold out

Teenage Mutant Ninja Turtles & Other Strangeness, the role-playing game rules, is into its third printing and has sold

approximately 25,000 copies. It is expected to go into its fourth printing in September.

After the Bomb, the game's first SF, post-holocaust adventure supplement, has sold 10,000 copies since mid-February and is in its second printing.

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Elvis Presley - That's The Way It Is - 2 sheet - nice portrait	20.00	Big Guns (Richard Conti)	15.00
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Few things are as rewarding as corresponding with long-time DC Editor Murray Boltinoff. And few things are as frustrating.

When I first suggested interviewing Murray, he tried to beg off because he prefers being a behind-the-scenes person and letting all the glory go to his writers and artists. When I finally convinced him that *CBG's* readers deserved to hear his adventures and opinions, he graciously agreed to grant me an interview by mail and answer any follow-up questions I had.

But the frustration continues. Murray is too much of a nice guy ("every inch a professional," as free-lance editor Robin Snyder describes him). The interview lacks all the moaning and backstabbing and other juicy stuff that typifies many interviews with today's "pros."

But I think you'll find it enlightening and entertaining anyway.

Q: Is there anything about your background that you consider germane to your eventually becoming an editor?

A: No, I think I was a normal kid, or as normal as kids are. I did the required amount of reading, but what impressed me more was the movies, the technique of telling a story via motion. My father owned a store, and in return for displaying a show card in the window, he was given free passes. I saw a number of movies a week, unaware that relating a story via pictures would take hold deep within my mind and ultimately be released via comics years later.

My home life consists of a wife, a cat, and a mortgage. My son is in the marketing department of a huge department store complex, based in New York

City. At this very moment he is making plans to shift to a new company, which would make him special assistant to the vice president. He just completed his MBA course, after graduating from Boston University. Brother Henry you know about, I presume. Silver Age DC fans will remember him for half-page and one-page strips such as "Super Turtle" and "Moolah the Mystic." Some years ago, *Collier's* included him among the 10 best cartoonists in the country. Now he's doing a daily strip, *Nubbin*, for King Features. His panel cartoon, *Stoker the Broker*, runs in the financial pages of many of the country's newspapers.

Q: On the text page of *World's Finest* #215, writer Bob Haney referred to you as "the old Sarge... former newshawk and screenwriter." Would you care to elaborate on that?

A: I was a tech sergeant in World War II. Served with the 407th Infantry Regiment's HQ Co., subsequently in the Office of Technical Information, Army Ground Forces, Washington, D.C. I was transferred to the 8th Army HQ, Fort Sam Houston in San Antonio, Texas, to the G-2 Section, later the G-3 Section. The I was ordered overseas to the Information and Educational Division of Com Z (Communications Zone). Over all, I served in the Army for 3½ years, earning, besides the Good Conduct Medal and European Theater of Operations ribbon, a commendation and the Bronze Star. For a number of years prior to that, I worked for the Hearst newspaper in New York City, sold a novel to Paramount Pictures, which was filmed, and an original story to Columbia, which offered me a seven-year contract. I rejected the offer because of my imminent entry into the Army.

Q: In his "Information Cen-

ter" column in *The Comic Reader*, Don Rosa credited you with editing everything from *Hawkman*, *Tomahawk*, and *Our Fighting Forces* to *Super DC Giant*, *Showcase* (including a Tommy Tomorrow issue), and *First Issue Special*. But he says: Your first comics assignment was as art editor for Jack Schiff's book at DC. Correct?

A: No, I wasn't actually Jack Schiff's art editor. I also worked with writers in developing stories. How did I land the job? While working for the newspapers, I did some freelance moonlighting for DC. Coincidentally, when the *Daily Mirror* folded, Whitney Ellsworth, then head honcho of the editorial department at DC, offered me an editor's job, which I accepted with stunning alacrity. Mort Weisinger was hired as DC added to its list of titles, and when Mort was threatened with induction into the Armed Forces, another Standard Publications editor — Jack Schiff — was hired. All this occurred during the early '40s. Julie Schwartz, at the time, worked for Charlie Gaines of All-American, I believe, which subsequently was bought by and absorbed by DC.

Q: How has DC changed since those days?

A: The more things change, the more they are the same. However, DC today is a far better company in every respect than it was years ago. More creative people are in charge; they understand the problems or artists and writers, unlike some previous executives who sat back on their duffs and only studied balance sheets.

Q: Let's focus on some of your specific titles. You've edited at least four of the Superman Family titles: *Action*, *World's Finest*, *Superboy (and the Legion)*, and *Jimmy Olsen*. Does one bring a different mindset-reverence to working on Superman, the granddaddy of the superheroes?

A: No reverence, but sweaty devotion to a sound story.

Q: What do you think of the recent shift toward simpler, "Weisinger-style" stories in *Action* and *Superman*?

A: Makes sense. Obviously, Julie Schwartz, who handles the books now, is aware of the readers' favorable reaction. Weisinger may have been verbose, but he had a good story sense.

Q: Some of the first — if not the first — art by the team of Curt Swan and Murphy Anderson appeared during your stint on *Action*. Whose idea was it to pair these two artists? Yours? Julie's? Then-Publisher Carmine Infantino's?

A: I can't remember. Maybe Julie could tell you.

Q: A one-or-two-liner about some of the other people you've worked with on the Kryptonian books, please. The late Dick (World's Finest) Dillin.

A: A pro, easy to work with, quick to grasp and interpret an idea.

Q: Cary (Action, Superboy / Legion) Bates.

A: Also a pro, whose agile mind could translate a single-sentence story idea into a well-developed, swift-paced feature story; a laid-back, imperturbable gentleman.

Q: Dave (Superboy / Legion) Cockrum.

A: A genius for innovation and inventiveness. I was proud to work with him on the Legion.

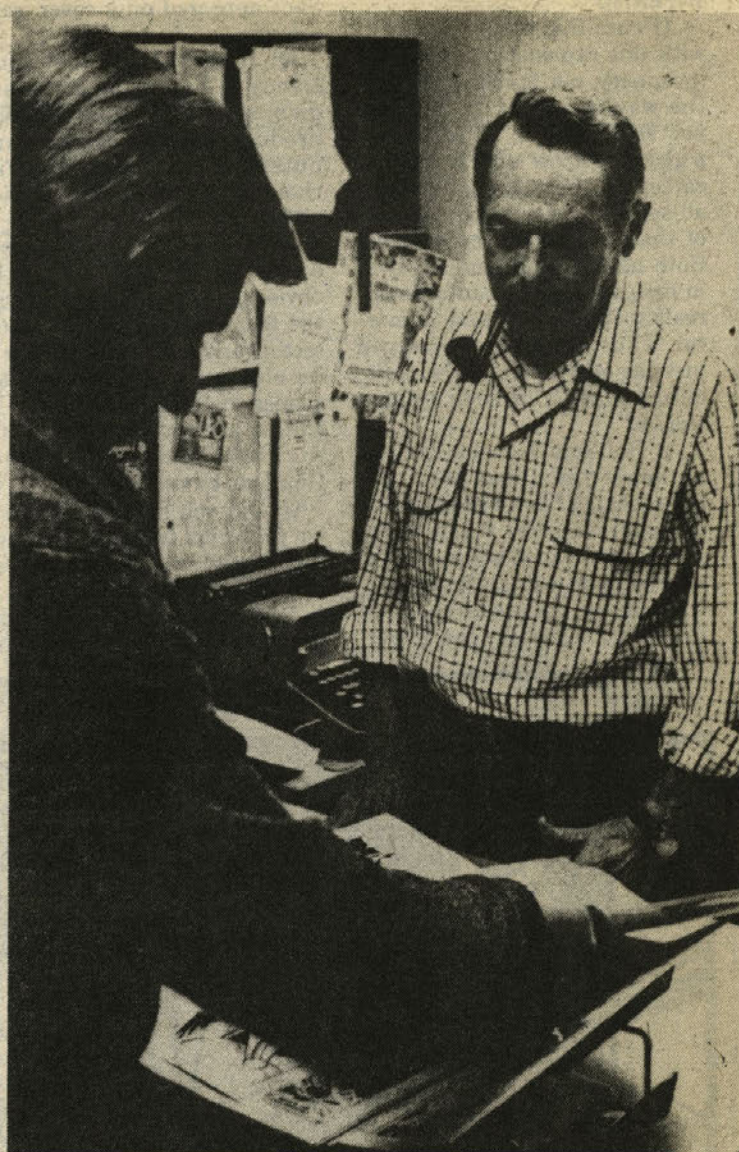
Q: And his successor, Mike Grell.

A: A feisty guy, an able artist. **Q:** Kurt (Jimmy Olsen) Schaffenberger.

A: I found our working relationship to be very rewarding.

Q: Jim (Superboy / Legion) Shooter.

A: Jim had so many ideas he often had to be restrained. He was very inventive, dedicated to meeting script deadlines, cour-



A rare photo of Murray Boltinoff (smoking the pipe) and Mike Grell, snapped during Grell's days at DC.

teous, resilient, and blessed with a lucky star that would steer him to well-deserved fame elsewhere.

Q: I must say this interview has a very pleasant tone to it.

A: I couldn't and wouldn't cast aspersions on my contemporaries in the business. They're my colleagues and confreres, and if I demean them, I would demean myself.

Q: During at least part of your tenure as editor of *Superboy*, the stories were set during World War II. A mere 15 years later, *Superboy* is already up to the early '70s. Do you ever worry about the continuity problems of keeping Superman eternally 29 years old?

A: No, I don't worry about any inconsistency or continuity problems in maintaining Superman's age. That's what the present editor is paid for.

Q: How long did it take you to realize the Legion would crowd Superboy out of his own book?

A: Superboy was selling well enough to get his own book, hence his removal from the Legion roster. The loyalty of Legion fans amazes me, but that can be attributed to the efforts of Paul Levitz and Karen Berger. Given my current assignments, I don't have to be concerned with the large cast in the Legion stories, but I do have an academic interest, just as I have in all DC personnel.

Q: On the topic of young heroes, do you have any regrets about hitting the readers of *World's Finest* with a concept as confusing as The Super-Sons of Superman and Batman? I'm sure author Bob Haney set a lot of continuity freaks to howling

(INFERNO, Page 44)



Boltinoff and Bob Haney introduced the Super-Sons to boost sales of *World's Finest*.



Will Boltinoff gets his wish for a revival of *The Adventures of Jerry Lewis*?

INFERNO

(From Page 43)

with this explanation: "It is not imaginary, not fantasy, but real, the way it happened. How so, you say? Despite all the issues published on the amazing careers of these two greatest of all super-heroes, not every facet of their lives could be covered. Both have lived a hundred lives in one, are bigger than ordinary reality, inimitable, and immortal. Thus, this issue gives you just one other, previously undisclosed portion of their unique stories."

A: Bob and I conceived the notion of the Super-Sons. We were looking for a bang-up idea to generate sales when I was struck by the idea and related it to him. He was enthusiastic. Obviously, readers reacted favorably; each time the Super-

Sons appeared on a cover, sales soared.

Q: How did you feel when Denny O'Neil came along and dismissed the Super-Sons as products of Superman's computer and had them sacrifice their lives in a disintegration pit?

A: *World's Finest* was passed on to another editor, who obviously was unimpressed with the team. With DC now resurrecting and modernizing some of its older characters, there's a chance that the Super-Sons also will be reborn. But that's for the current editor and Dick Giordano to ascertain.

Q: Did you have any particular problems trying to pair two such dissimilar heroes as Superman and Batman?

A: I thought Haney and I balanced Superman and Batman

well, although it seems to me they were the two roughest characters in the DC repertory company to handle.

Q: Then you must have been a glutton for punishment, because you and Haney also did *The Brave and the Bold*, Batman's gone-but-not-forgotten team-up book. But I'm sure you had a lot of help from the two main artists: Nick Cardy and his successor Jim Aparo.

A: Jim is an ace in all respects. Nick Cardy was bold, imaginative, par excellence.

Q: Where is Cardy nowadays?

A: Last I heard, he was doing illustrations for motion picture companies. I'd welcome him back.

Q: Who were the most popular guest stars in *Brave and Bold*? I notice that Sgt. Rock, Green Arrow, and Wildcat appeared

quite often.

A: Reason for Wildcat turning up so often was because he was a character who sold books. Seldom would we listen to readers' suggestions for team-ups, because this was a personal thing. For one guy who wrote in asking for his personal selection, a hundred would decline.

Q: Haney even teamed Batman with a tragic version of Plastic Man. But you also edited Plas's own book, which contained more light-hearted fare. Was it difficult to capture the essence of Jack Cole's creation?

A: I never experienced any trouble in handling Plastic Man. Maybe it was because of Arnold Drake's scripts, and the succession of able artists.

Q: I notice that Metamorpho popped up a lot in *Brave and Bold* and *World's Finest* and had a back-up strip in *Action* while you were editor. Admit it — you had a soft spot in your heart for The Man with the Most in His Molecules.

A: Of course I'll admit it. Metamorpho was my creation, brought to life by Bob Haney. Ramona Fradon was an excellent artist and a great lady, who reflected the humor of her husband, *New Yorker* contributor Dana Fradon. If Metamorpho can still exist via *Batman* and *the Outsiders*, so much the better.

Back to the topic of *B&B* guests, I seem to recall using The Teen Titans often. Maybe that influenced their current success.

Q: *Teen Titans* was one of the books you edited in the early '70s. Earlier, you had edited some other team books, including *Blackhawk* and *Challengers of the Unknown*. On the latter you worked with the late Bill Finger, original writer of Bat-

man, and the late Bob Brown.

A: Bill Finger's works are comics classics. Bob Brown picked up where Jack Kirby left off.

Q: And then there was *My Greatest Adventure*, which eventually changed its title to *The Doom Patrol*. The Patrol appeared only a few months before The X-Men in 1963, and there are a lot of surface similarities between the two bands of outcast heroes. (In an X-Men spoof of *Not Brand Echh!*, Marvel even had Magneto mistake The Chief and his Doom Patrol with Professor X and his merry mutants.) Did fans ever accuse either of the teams of being a copycat?

A: I'm very sensitive about The Doom Patrol. Drake and Haney collaborated on the first two scripts. Then Haney was shanghaied to do other things. The team was an extraordinary concept, daring and original in all aspects. We had the good fortune of having Bruno Premiani draw it. Whatever similarities existed can be attributed to coincidence, although I'm pleased to note that we preceded The X-Men. Insofar as I remember, fans didn't accuse us or them of infringement.

Q: Where is Bruno Premiani today? And, since we keep dropping his name, whatever became of Bob Haney?

A: For some years now Bruno Premiani has been living and working in Argentina. I recall his remark some years back, if he couldn't work for DC, he'd not do so for any other comics publisher. Bob Haney occasionally writes letters to the editors of fanzines, and last I heard he was building houses in Woodstock, N.Y. I still maintain a great

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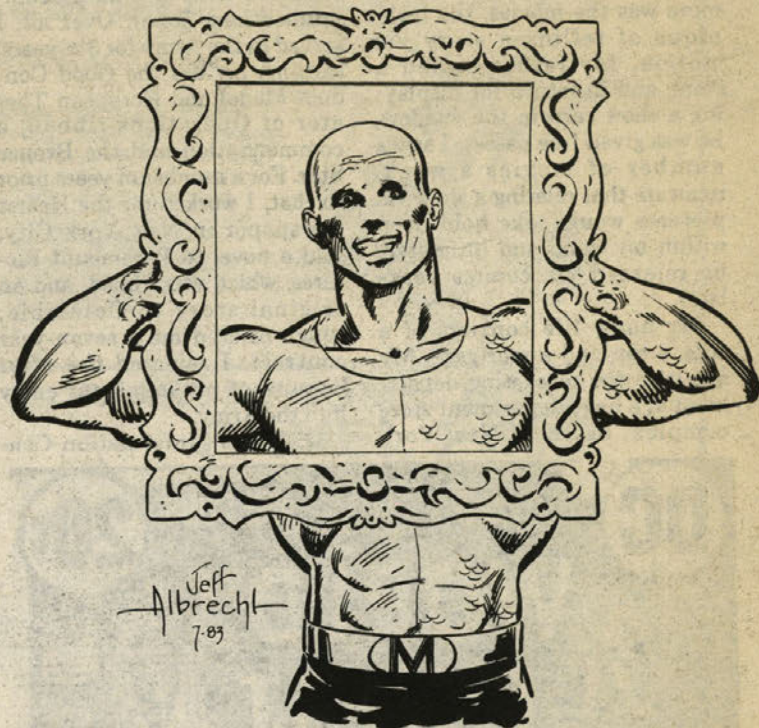
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INFERNO

(From Page 44)

regard for his professionalism and hope that he one day returns to his craft.

Q: What sort of thought processes went into the unprecedented decision to kill The Doom Patrol when their book was canceled?

A: I can't recall why the feature was killed, but Arnold Drake skillfully ended their final appearance in a situation that could restore them if and when the title was revived.

Q: Well, at least Robotman was shown to have survived, although The Chief, Elasti-Girl, and Negative Man are supposedly really dead. Speaking of survival, *Teen Titans* went through various revamps and cancellations before it emerged as DC's hottest title. Do you think *Blackhawk*, *The Challengers*, etc. still have the potential to "click" if everything comes together?

A: That question should be referred to Giordano. I'm just a minion in the mine.

Q: Enough about the super-folks. You've also worked with some genres that haven't held up so well over the years. For example, you edited *Girls' Love Stories*, *Falling in Love*, and *Heart Throbs*.

A: If you're attentive, you'll notice that DC is giving attention to the female readership with the issuance of several new titles. The revival of romance titles? Again, ask Giordano.

Q: Don't you think some enterprising publisher should launch a line of romance comics to be displayed next to the hot-selling romance novels?

A: Sure, why not? But the distribution system is a whole new ball game.

Q: Did you employ any female writers on the love books?

A: I don't recall any, but as this response to your interview is being composed, Judith Hunt is

pencilling a 40-page special of *The Losers*, who will appear with Sgt. Rock and Easy Co., and the crew of the Haunted Tank from *G.I. Combat* as part of the *Crisis* series. [Judith Hunt completed only the first few pages of the special and was replaced.]

Q: You also edited titles in another category that has fallen by the wayside: the "mystery" books. *Witching Hour*, *Tales of the Unexpected*, *Ghosts*, *House of Secrets*...

A: For a time it did seem that mystery books would push super-heroes off the map, but then space technologies seized the readers' imagination. The subjects are cyclical; I believe there will be a resurgence of interest, but you need the proper editorial slant and guidance.

Q: Who were some of the artists you worked with on the supernatural titles?

A: I have the greatest respect for people like Nestor Redondo, Alex Toth, Alfredo Alcala, Alex Nino, etc. Like Neal Adams, whom I worked with on covers and some of our mags like *Brave and Bold*, they all helped make the books I handled top-flight.

Somewhere along the way, the name of Lee Elias escaped mention. He did some war stories for Kubert and me, but mostly I remember him for his work in the mystery books that I edited. In all due respect to one of the geniuses in the trade, his name must appear at the top or very near the top of the list. It's too bad that he was laid low and forced into retirement by ill health. I am in touch with Lee from time to time as a friend and former associate.

You know, of course, that he was and still is a talented violinist. Played with some Philharmonic. I attended one of his concerts some years back and joined him for a smoke during the intermission. He was named, I'm

sure you know, too, after that famed violinist Leopold Auer, brother of the famed movie comedian Mischa Auer. Leopold was his uncle.

Q: *Ghosts* used to be billed as "True Tales of the Supernatural," or something like that. Was that line eventually dropped because DC ran out of "authentic" stories, or was it a put-on all along?

A: No matter what the medium, it begins with the story. That pertains to comics, too. Leo Dorfman, who wrote many classic Superman and Jimmy Olsen stories before his untimely death, was the most versatile, most effective, most imaginative writer I ever enjoyed the satisfaction of collaborating with. He suggested *Ghosts* to Carmine, and when we were given the

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INFERNO
(From Page 45)

green light, we plunged into the job with exuberance.

Nick Cardy drew the first cover. The book took off with the first issue and stayed healthy for years to come. It was my idea to put "True Tales of the Supernatural" under the cover logo to lend an air of authenticity. No, it wasn't a put-on. Some of the stories — the best ones, in fact — were true. Truth was stranger than fiction, we learned. But we took some editorial latitude when we had to. No, I don't believe in ghosts, werewolves, demonic possession, etc. But professionally, as the editor of *Ghosts*...

Say, didn't I mention Eddie France Herron somewhere along the way? Eddie's dead now, so he wouldn't take any offense, but in truth and justice, he contributed to the success of DC. He wrote for virtually every editor at one time or another. While he was doing *The Challengers of the Unknown* for me, he fell ill and was hospitalized at the Veterans Administration Hospital in New York City. It wasn't known until later that his illness was diagnosed as cancer.

But his determination to continue writing was so great that I would visit him, and at his bedside plot and confer about a new story. His was a sad loss to the industry. If ever a man was born to write comics, it was Eddie — or France, as he preferred in his credits. His concepts were very dramatic, bravura. He was like an old-fashioned opera singer, stentorian and flamboyant.

Q: Another genre you worked in — the humor book aimed at

younger readers — is beginning to make a comeback via Marvel's Star Comics. Don Rosa has you listed as editing *Fox and Crow*, *Sugar and Spike*, *Jerry Lewis*, *The Many Loves of Dobie Gillis*, and *Stanley and His Monster*.

A: I didn't work on *Dobie Gillis*. That was Larry Nadle or Jack Miller. But you did omit *Bob Hope*. Shelly Mayer, creator of *Sugar and Spike*, was simply great. He belongs in the Hall of Fame. It was the funniest, most cherished book I ever worked on. It was my all-time favorite.

Q: Do you subscribe to the premise of the strip?

A: You mean babies having their own language? I can give you the name of a good pediatrician.

Q: Tell me about the other humor books.

A: Jerry Lewis was my second-favorite of all the books I worked on. Arnold Drake was born to write this, with his natural comedic flair, and Bob Oksner, it seems to me, was the natural to draw it. Lewis never visited the DC offices, but we did have to send him and Bob Hope a special parcel of the latest issues. Lewis, especially, took a personal interest in his book.

My Number One choice for one of my old books to revive would be *The Adventures of Jerry Lewis*, but he's outdated, I'm afraid. It was an enormous success, and Drake, Oksner, inker Tex Blaisdell, and I had a ball. But Lewis' contract with DC ran out, and for some reason that escapes me, was never renewed. Maybe the royalty arrangement didn't please him. Working on the humor books

with Mayer, Drake, Oksner, and Jim (Fox and Crow) Davis were the happiest days of my life at DC.

Q: There has been talk of DC's launching a line of comics geared toward younger readers. Could you name any old pros or talented newcomers who could be trusted to do such comics right?

A: I wouldn't be presumptuous enough to do so. But I do know that Drake, who still writes some *G.I. Combat* stories for me, could be corraled. And Oksner is saddled with other chores at DC.

Q: Suppose someone was compiling an anthology of the best stories of Murray Boltinoff's crew. Are there any stories that stand out in your mind as "musts" for such a collection?

A: I loved 'em all, had the greatest confidence in each, or my name wouldn't be affixed.

Q: How long have you been editor of *G.I. Combat*? Was Joe Kubert your immediate predecessor?

A: I've been editor for 10 years. Joe Kubert was editor for a brief while, but Archie Goodwin was my immediate predecessor. Carmine Infantino was the editorial director at the time. Familiar with my Army background, he assured me that if Archie left for Marvel (which he did), I would get the assignment.

Q: Speaking of your Army background...

A: I recounted my own 3½ years in the Army during World War II in the first part of this interview. I will add that I was due to receive the Bronze Star when my major took it for himself. I was indifferent about that award, but I did want the five points which would be added to my service record; meaning that I would get home sooner. Now I'll tell you about some of the other people who work on *G.I. Combat*.

Writer George Kasbdan, who used to edit DC titles such as *Blackhawk*, is a second lieutenant with the National Guard's field artillery. Another writer, Arnold Drake, whom I previously worked with on books including *Doom Patrol* and *The Adventures of Jerry Lewis*, was with a tank battalion in Europe in WW II. "Haunted Tank" artist Sam Glanzman served on a mine-sweeper and a PT-boat. George Evans, who also does the *Secret Agent Corrigan* newspaper strip and worked for EC, served in the Navy. Kurt Schaffenberger, who is best known for his work on the Marvel Family and Superman Family books but did a war story for me some time back, was an operative and interrogator for the O.S.S. — the Office of Special Services, forerunner of the CIA.

Q: And your principal writer, Robert Kanigher...

A: Kanigher was assigned to the 7th Field Artillery, earning a battlefield commission as a first lieutenant. Then he was placed on detached service, where he remained on a highly secret mission, which still cannot be disclosed. Mention should also be made of the Filipino artists who contribute to *G.I. Combat*: Cruz, Redondo, Vic Catan, Trinidad, Patricio, Yandoc, etc. Many of them fought with the Philippine army as regulars or with the guerrilla forces against the Japanese.

Q: Back to Kanigher. What's it like working with him, especially since he used to be the editor of *G.I. Combat* himself?

A: Working with Bob Kanigher is a delight and a pleasure. As an ex-editor of the magazine, he knows the input required, especially in view of his vast memory of past stories that serve to avoid duplication. Writing "The Haunted Tank," for instance, he has instant recall. His mind works quickly; he can come up with a story spring-

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INFERNO

(From Page 46)

board in minutes, which together we develop and refine. He thinks in terms of movement, like a movie script writer, and emotion, evidenced in his creation of the closeup. He also invented the running series of five or six tight panels across a page, much like a movie.

Q: One of the strips written by Kanigher, as well as the longest-running feature in *G.I. Combat*, is "The Haunted Tank." Let me see if I have the basic premise of the series straight. Lt. Jeb Stuart is the commander of a tank during World War II. The tank is watched over by the ghost of Gen. J.E.B. Stuart, a famed Confederate commander during the Civil War. Jeb speaks to the spectral guardian and receives cryptic advice, but Jeb's crew can't see the ghost and chalk the conversations up to the lieutenant's idiosyncracies. The crew includes: Rick, besides Jeb the only survivor of the original crew; Gus, a black deacon; and Sgt. Craig and his son Eddie. The sergeant is proud of Eddie, but doesn't want to see him killed, so he comes down hard on the young man, treating him like a "sojer" instead of a son. Did I miss anything?

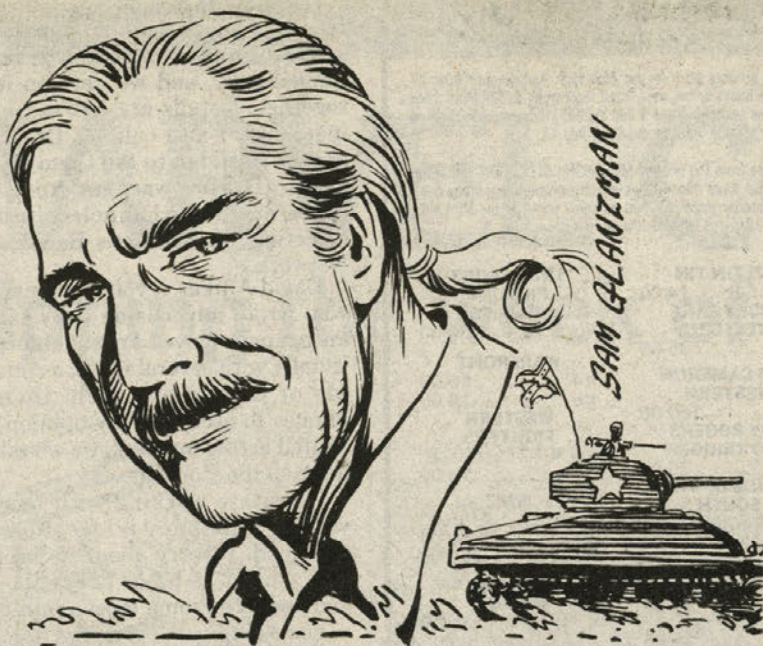
A: No, you're right on the button! I might add that Jeb is the mother hen, always mindful of his protective status of his crew, not only as the officer in charge but guided by his own innate sense of morality. The relationship of Sgt. Craig and Eddie was introduced to add dimension.

Q: Kanigher created the strip in *GIC* #87, back in the early '60s. Who was the original artist?

A: Both Sam Glanzman and Bob Kanigher agree that Russ Heath was the original artist. At the time I was involved in editing a clutch of other titles for DC. Sam has been drawing the feature for roughly, very roughly, 10 years. Previously, he wrote, lettered, and drew a feature called "S.S. Stevens," based on his own experience in the Navy.

Q: I notice that *GIC* doesn't contain the same sort of never-ending subplots and continued stories that super-hero books seem trapped in. Is this a conscious decision?

A: A subplot does emerge from time to time, but *GIC* isn't cast in the same mold as the super-heroes. There's a basic theme underlying each story, developed via action. (In war, there must be action.) If subplots are expected by super-hero fans, then they must expect the unexpected in *GIC*. True, over



Self-portrait of "Haunted-Tank" artist Sam Glanzman.

the years, Jeb lost two crew members — Arch and Slim — but that's in the natural evolution of war. Some live, some die. Who might die next: Jeb, Rick, Gus, Sgt. Craig, or Eddie? Or will they survive the war? All were conscious decisions, motivated by the reality of war.

Q: A while back you introduced the "Stuart's Raiders" sub-heading, apparently to give more flexibility to the usually tank-bound members of Jeb's crew. How has it worked out?

A: It was believed that the introduction of "Stuart's Raiders" would suggest more latitude and dimension, but the slight reaction indicated that readers weren't aware or appreciative, so the original logo remained.

Q: Hundreds of other strips and books (including Marvel's *Sgt. Fury*) have died in the 20-plus years since "The Haunted Tank" was introduced. What does Jeb's crew have that these other features didn't?

A: "The Haunted Tank" is true, honest, shows the grimy side of war, demands and receives close attention. If others died while "The Haunted Tank" survived, it may be due to the fact that the stories are believable, the characters invested with the qualities of humanity and frailties; you know people like them; they're not comic-book heroes. I won't compare the others, except to state what I knew about "The Haunted Tank" and its people.

Q: Recently Kanigher introduced a strip called "Kana, The Shadow Warrior." Is this just another remnant of the Ninja craze, or does Kana have unique redeeming features?

A: No, the purpose of this fea-

ture was not to get aboard the Ninja bandwagon. The idea occurred to me that a Japanese person serving in our forces would be unique. The Ninja craze seemed to be a good vehicle. So Kanigher and I developed Kana, "the human killing machine, WW II's unique spy-hero," and cast him into service with the O.S.S. It was a natural. With E.R. Cruz's superb art, it took on added dimension.

Redeeming features? Kana is blessed with a memory that can cast him through a time warp into medieval Japan. If readers follow Kana's experiences, they will note that high officials in the Pentagon and his own commanding officers in the field recognize his value — but his fellow Marines eye him suspiciously, which adds to the tension of any given situation.

Q: Another recent Kanigher creation is "Sgt. Bullett and the Bravos of Vietnam." Since the Vietnam War is still a touchy subject — one that has never made for a successful TV series and has had only limited success in the movies — what considerations went into keeping this series (a) commercial, (b) realistic and honest, and (c) in good taste?

A: Yes, that war is still a touchy subject; but the nation has begun to understand and respect it, and its returning veterans. Introducing the Bravos was a route to updating *GIC* and making it representative of all wars. Plays, both off and on Broadway, books, and TV testify to the increasing public interest. Some of the best war novels have been written on the subject. We try to be as "realistic and honest," as you put it, as possible. "In good taste?" you ask. Was

that war in good taste? We try to illustrate the brutality, the sacrifice and heroism. Unfortunately, keeping the feature within the confines of the Comics Code Authority precludes the possibility of showing the grimy, cutthroat combat that it really was. Again, some of The Bravos' success can be attributed to Angel Trinidad's faithful and forceful art.

Q: How well is the series going over with readers?

A: For some reason that escapes me, war comics readers are not great letter writers. Most of the mail is directed at the lead feature, "The Haunted Tank," but every so often a letter arrives with favorable comments about The Bravos.

Q: Who is the resident expert on all the Nam jargon?

A: Kanigher. He does a vast amount of reading and research, which is evident in his writing.

Q: In general, what sort of quality control do you use to ensure the authenticity of *GIC*?

A: Accuracy is a keynote. We insist that artists refer to their files for reference. Once in a while, an error slips by, but be assured that this doesn't happen often. Glanzman is a superb example of the thorough artist; he will change the script's demand for a particular weapon or a tank if accuracy is to be maintained. By now, having worked with the same crew more or less for such a length of time, I put my trust in the artists; yet I still review them.

Q: Another fairly new series in *GIC* is "The Mercenaries (Soldiers of Fortune)," created by you and Kanigher, with art by Vic Catan. How did you go about developing this series about three deserters from the French Foreign Legion?

A: In our never-ending search for new ideas to freshen up the book, I noted the immense and growing popularity of mercenaries via such magazines as *Soldiers of Fortune*. A title like this would also provide variety, bring our books up to date, instead of confining stories to WW II. Kanigher took it from there, chronicling the adventures of Gordon (the American), Prince (the black Englishman), and Horst (the German), who are skilled in virtually all weapons as well as the martial arts.

Q: Do you and Kanigher have any strong feelings one way or the other about the mercenary mentality and lifestyle?

A: Kanigher and I are purely objective in our story lines. Entertainment is the name of the business; we subscribe to that. Of course, there is a "mercenary mentality," but we don't

descend to that. Our people are heroes in every sense of the word; they always fight for a good cause besides the buck — unlike current mercenaries, who wantonly kill, whether for good or evil.

Q: How would you compare "The Mercenaries" to TV's *The A-Team* or Mike Grell's *Jon Sable*?

A: No comparison. Our Mercenaries are an entity all to themselves, just as the A-Team and Sable are original in their own terms. So strong is the mercenary subject that King Features considered a daily syndicated strip about soldiers of fortune by Bill DuBay, but the project came to naught.

Q: "The Mercenaries" looks like an awfully commercial series to me. What about a mini-series (at the very least)?

A: It's fast become my favorite, as it has with our readers. It was suggested to Dick Giordano that The Mercenaries get their own book in view of the constantly growing interest in the feature, but Dick has been saddled with so many chores he's been unable to focus on the notion. But we'll persist.

Q: Speaking of the characters in *GIC* being commercial, I'm surprised that no one has followed up the Sgt. Rock toys with plastic versions of The Haunted Tank, Kana, The Mercenaries, etc.

A: I agree that our characters are naturals for licensing. Some years ago, when Sol Harrison headed the company, an attempt was made to interest licensees, but to no avail. I have it on good authority that new approaches have been made. Given the success of the Sgt. Rock models, I have every confidence that this time, we will succeed.

Q: The four strips we've just discussed are the only regulars at present. Any chance of seeing revivals of some of DC's old war characters (Mlle. Marie, Unknown Soldier, Enemy Ace, etc.)?

A: Mlle. Marie has appeared in "Haunted Tank" yarns and may continue to do so. The others? Never say never. As in war, editing a book of this kind, one can never be sure when he might have to deploy or summon his reserve.

Q: In addition to the regular strips, *GIC* also carries a mixture of one-shot war tales, making it one of the few remaining anthology comics. How do you go about making script assignments?

A: I tell Kanigher what I need, feature and page length. He offers an idea or two, which I either reject immediately for one

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267, 268, 290, Index 2	40	NEW MUTANTS	18, 20, 22	40	2-14, 18, 24, 27, 28	75	
286 (Phoenix)	75	25	75		7 (Rare)	2.00	
FIRST ADV.	1	OMEGA MEN	1, 9, 13-18	50	Ann. 1	1.50	
FUTURIANS	1	OUTSIDERS	1	1.00	WHAT IF?	27 (Phoenix)	1.50
20 or more	1.20	POWER PACK	6-8	60	WHO'S WHO	1, 6, 8, 9	50
2	85	PUNISHER	1	3.50	10 or more	40	
20 or more	75	2	2.00		X-FACTOR	1	90

INFERNO

(From Page 48)

problem snagging someone to do *Sgt. Rock*, he asked whether I would mind if Vic Catan did it. I agreed immediately, because a talent like Vic should get the widest audience possible.

Coincidentally, Nestor Redondo, through whom we funnel our work to the Philippines, happened to write, inquiring if Vic could replace Frank Redondo. Given my own deadlines, I'm always willing to loan an artist. After all, we all work for the same company, don't we? As for Glanzman, I farmed him out to do a commercial mini-series just this week, bearing in mind he was living up to his own responsibilities for "The Haunted Tank."

Judith Hunt, who is pencilling *The Losers Special* for the Crisis series, was earnest in her desire to draw war stories, despite her efforts in features far removed from this genre. But she demonstrated her expertise to Giordano. [Judith Hunt did not complete her assignment on that title and was replaced after the first few pages.]

Q: What can you tell me about the makeup of the audience that votes yea or nay on the writers and artists we've mentioned?

A: It's difficult to pinpoint the average GIC reader. Letters from readers serve as a barometer: from nine-year-olds to officers currently serving in the Army. Letters often include mention that "My father, who was in the war, also reads GIC."

GIC is also sold at the Post Exchanges on virtually all Army installations. It's gratifying to note that new female readers latch onto GIC with each issue. That's why I often use a "Women At War" feature. No male chauvinism here.

Q: What are some of the more memorable letters you've received?

A: Some years ago, both the Departments of the Navy and the Treasury wrote us letters of commendation. But the letters I cherish most was one from an Indian woman on a western reservation who expressed her gratification over her son's learning to read via our magazine. More tangibly, as a gesture of gratitude, she sent me an Indian blanket which she had made.

Q: I've never seen a letters column-text page quite like yours. How would you describe it?

A: I have an original approach to "Let's Make Tracks," the letters page. Instead of the usual pap of praise or commendation, I try to get a cross-section of paragraphs related to war. Half a day is often spent in writing this page, consisting of a lead story, humor ("Soldier Smiles"), excerpts from correspondence ("Sounding Off") — excerpts, mind you, not lengthy letters from readers who run off at the mouth — and winding up with "The Last Word," a quote from some celebrated person pertaining to war.

Q: How do you go about keeping the stories as interesting as

the letters page?

A: By sweat. But seriously, there are so many angles in war to be scrutinized, so many variations. But for every story printed, several springboards have been discarded. Hopefully, our stories are continually fresh, interesting, and above all, entertaining. That's the name of the game.

Q: Are you ever dissatisfied with the amount of promotion given GIC by DC and the fan press?

A: There's never enough publicity for *G.I. Combat*. But the fan press is very attentive, especially Don and Maggie Thompson who repeatedly use *CBG* to express admiration for our efforts.

Q: And let's not forget the praise you've received from *Comic Reader* columnist Sam Kujava. Still, you recently told me that most of your readers are war buffs and not completists who read all the books from Marvel and DC. Would you care to make any closing comments for the benefit of super-heroes-only fans?

A: As the interest in super-heroes blossomed, the war books diminished. Ditto the mystery and so-called horror books. But both *Sgt. Rock* and *G.I. Combat* must have something, because they're still in business. Thumb through any issue of *CBG* and you'll see a surfeit of super-heroes advertising. Unlike Marvel, which has exploited super-heroes to the nth degree, DC attempts to publish a cross-section of characters: females, detectives, super-hero spoofs, and, yes, war books.

Q: Anything else to add?

A: Just that when all this copy is out of the way and published, there'll be no reason for me to write my autobiography.

Q: You're much too modest. We've barely scratched the surface, and I'm sure you have many more achievements ahead of you.

Comments, clippings, review items and other mail should be addressed to: Dan Tyree, 1188 Verona Rd., Lewisburg, Tenn. 37091.

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'S.H.E.' offers coverage of comic-book heroines

The first issue of *S.H.E.*, a magazine for Super Heroine Enthusiasts, has had a strong response, the editor said.

"The feedback on the first issue was outstanding," said editor Hank Kanalz, "BKL Productions has decided to increase the print run of the second issue and lower the price." The format of the second issue will be different from the first. The 32-page count remains the same, but the size will be reduced to 8x10. The interior will also be redesigned, permitting more text and artwork.

S.H.E. #2 cover-features John K. Snyder's "Fashion in Action" from *Scout*. There will be an interview with the artist and one with Mindy Newell (*The New Wave*, *Legionnaires* 3) and the second part of a talk with Brian Murray (*Ms. Mystic*).

S.H.E. #2 is available direct from BKL Productions for \$1.25

a copy, plus \$1 postage, PO Box 1664, Corona, Calif. 91718.



Above is the cover artwork for *S.H.E.* #2 featuring the characters from "Fashion in Action," drawn by J.K. Snyder III. Characters and artwork are © 1986 J.K. Snyder III. All rights reserved.

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JULY

NEW ISSUE

S E R V I C E

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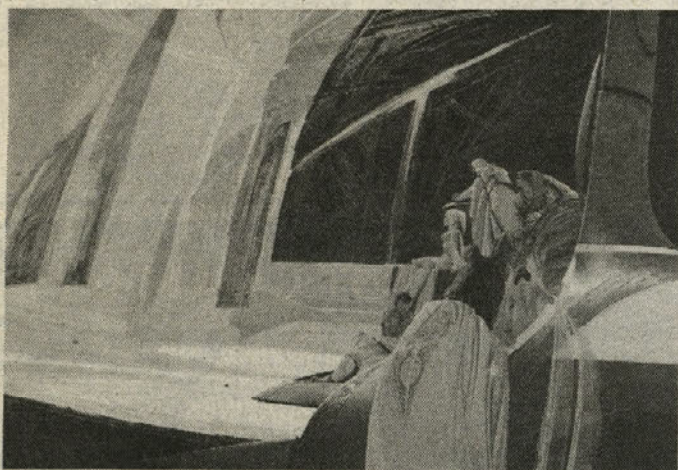
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El Paso Fantasy Festival plans to fight illiteracy

This summer's El Paso Fantasy Festival plans a battle against illiteracy. The attack will come in the form of a "Fantasy Celebrity Auction" with all of the money raised from the auction going to a fund to fight illiteracy.

"I feel those people who have public attention should use the time to improve upon their environment. Conventions are suppose to be fun, but that doesn't mean we can't accomplish something worthwhile in the process," said Director Scott Blacksher.

The Fantasy Auction needs items from celebrities in the comic book and science fiction media. Items to be auctioned will range from the practical to the bizarre.

"Anything these creators have lying around would be helpful," Blacksher said. "From autographed comics or manuscripts to pencil shavings. From a quick character sketch to a sock with a hole in the toe. I ask that each item be accompanied with a note of authenticity from the creator; aside from that, there are no conditions on what to send."

Send items to combat illiteracy to: Fantasy Auction, El Paso Fantasy Festival, #34 Sunrise

Centre, El Paso, Texas 79904. All donations must be received by July 15.



This list is continually updated and revised. Each company's titles are arranged alphabetically by sales date. The first date in parentheses is the date it is to be shipped to distributors, the second is the on-sale date: (8/5 8/21) would mean the comic is to ship Aug. 5 and go on sale Aug. 21; (Jul/Aug) would mean that it ships in July to go on sale in August. If only one date appears, that is the shipping date. If (?) appears, that means that the date by which it was to appear has passed and we don't know when — or if — it will be published. Comics shops have issues for sale earlier than the on-sale date.

AARDVARK-VANAHEIM

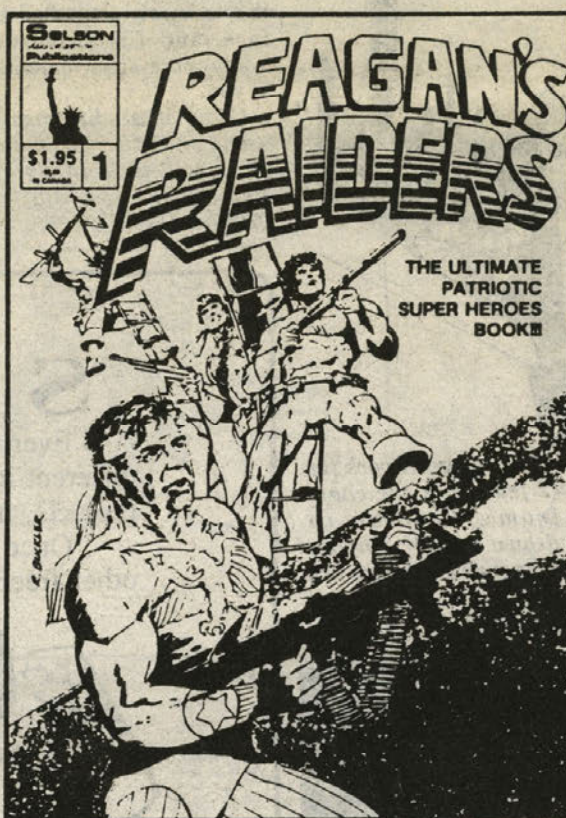
Cerebus Jam 2: by Dave Sim, Gerhard, guest artists Dick Giordano and Mike Grell. Cover: Barry Windsor-Smith. (?) \$1.70.

Cerebus 86: by Dave Sim & Gerhard. (?) \$1.70.

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Cerebus 87: by Dave Sim & Gerhard. (6/15) \$1.70.

ACE

The Adventures of Spencer Spook 1: by Joe Gill & Pat Boyette. Spencer attends a comics convention. In a previously unpublished story from 1955 by Richard Hughes & Owen Fitzgerald, Spencer haunts a movie theater. (Jul) \$1.95.

AIRCEL

Dragoning 1: Kohl Drake, wandering soldier of fortune, is involved in fantasy adventures. (6/15) \$1.70.

Samurai 7: (6/15)

Stark: Future 1: In 31st Century, Fly Stark and his band of Rangers of Kanen battle the Galactic Empire. (6/20) \$1.70.

Dragoning 2: (Jul) \$1.70.

Elford 5: (Jul) \$1.70.

Samurai 8: (Jul) \$1.70.

Stark: Future 2: (Jul) \$1.70.

APPLE/WaRP

Mythadventures 10: ("I'm in with the Inn Crowd" by Robert Asprin, Valentino & Art Thibert. Aahz and Skeeve's inn becomes the in spot for the in crowd. Previewed in CBG. (?) \$1.50.

Thunderbunny 6: by Martin L. Greim & Brian Buniak. (?) \$1.50.

Mythadventures 11: "Prose and Cons" by Robert Asprin, Valentino & Bob Thibert. A comics convention — with recognizable attendees — is held at Aahz and Skeeve's inn. Cover: Valentino. (Jul) \$1.50.

Thunderbunny 7: "Sound Wars" (part 1) by Martin L. Greim & Brian Buniak. Dr. Fog is back and out for revenge. In a second story by Greim & Gary Kato, Thunderbunny discovers that not all the inhabitants of his home planet died when it froze. (Jul) \$1.50.

FantaSci 2: "Hunter-XX" by Mark Stadler & Dave Hoover. "A Hero Named Harold" by Kevin Davies & Steve Sterling. "Captain Obese" by Don Lomax. Cover: Hoover. (Jul) \$1.50.

Unicorn Isle 2: by Lee Marrs, Nicholas Koenig & Romeo Tanghal. Cover: Koenig & P. Craig Russell. (Jul) \$1.50.

ARCHIE

Betty & Me 153: (6/24 7/15) 75c.

Everything's Archie 125: (6/24 7/15) 75c.

Archie Comics Digest 80: (7/1 7/22) \$1.25.

Betty & Veronica 344: (7/1 7/22) 75c.

Jughead 348: (7/1 7/22) 75c.

Archie Andrews Where Are You? Digest 46: (7/8 7/29) \$1.25.

Betty's Diary 4: (7/8 7/29) 75c.

Laugh 397: (7/8 7/29) 75c.

Little Archie Digest 22: (7/8 7/29) \$1.25.

Archie & Me 159: (7/15 8/5) 75c.

Betty & Veronica Digest 21: (7/15 8/5) \$1.25.

World of Archie 565: (7/15 8/5) 75c.

Archie at Riverdale High 111: (7/22 8/12) 75c.

Jughead Jones Digest 41: (7/22 8/12) \$1.25.

Katy Keene 17: (7/22 8/12) 75c.

ARF!ARF!

Death Crazy Teenage Superheroes 1: by Jim Erskine. Three ordinary kids are stripped of their friends, families, and identities and transformed into super-powered beings with no leadership. (Jun) \$1.50.

ARROW

Tales from the Aniverse 3: by Randy Zimmerman & Susan Van Camp. An angry pirate lord searches for J.B. Space but finds an assassin out to take his life. "Retro Ram and His Rocket Rangers" begins. (Jun) \$1.50.

Night Streets 1: by Mark Bloodworth. (Jul) \$1.50.

Realm 3: by Ralph Griffith, Stuart Kerr, Guy Davis & Tim Dzon. (Aug) \$1.50.

BRICK

Captain Electron 1: by Jay Disbrow. Story set in world of computer science, with Mr. Computer giving background and introducing super-hero Captain Electron. (Aug) \$1.99.

BUD PLANT

The First Kingdom 24: by Jack Katz. Final issue of series more than 10 years in the making. The story of the rebirth of reason and the final development of mankind. Adults. (Aug) \$1.75.

CATALAN

Exterminator 17 by Enki Bilal & Dionnet. (Jul) \$11.95.

Underground Book 2: by Richard Corben. (Jul)

Zeppelin by Pepe Moreno. Stories from the "War Zone." (Jul) \$10.95.

Torpedo 1936 #3 by Bernet & Abuli. (Aug) \$8.95.

Triton by Daniel Torres. (Aug) \$10.95.

COMICO

Elementals 8: "Tainted Love" by Jack Herman, Bill Willingham & Rich Rankin. A twisted view of romance affects the lives of The Elementals; the return of Ratman. (6/20) \$1.50.

Jonny Quest 1: Lead story by Doug Wildey, back-up by William Messner-Loebs, Steve Rude & Mike Royer. Pin-ups by Bill Willingham, Terry Austin, others. Cover: Wildey. (6/20) \$1.50.

Mage 13: by Matt Wagner & Sam Kieth. Kevin and friends prepare for the final confrontation. "Grendel" by Wagner & Rich Rankin reveals what happened on the roof. Cover: Wagner. (6/20) \$1.50.

Rototech the Macross Saga 12: "The Big Escape" by Jack Herman, Mike Leeke & Chris Kalnick. Max Sterling risks everything to try to save his friends. Cover: Ken Steacy. (6/20) \$1.50.

Justice Machine Featuring The Elementals 3: by Bill Willingham & Mike Gustovich. Zarron orders the execution of The Elementals. (7/3) \$1.50.

Robot Masters 9: "Star Dust" by Mike Baron, Neil Vokes & Keith Wilson. Dana goes to a nightclub and meets a singer. (7/3) \$1.50.

Jonny Quest 2: by William Messner-Loebs, Wendy Pini & Joe Staton. Jonny's mother is dying and Race Bannon comes to join Dr. Quest and Jonny. Cover: Pini

(FUTURE, Page 51)

FUTURE
(From Page 50)
& Steve Rude. (7/18) \$1.50.
Robotech the New Generation 13: "The Genesis Pit" by Mark Burbey, Reggie Byers & Tom Poston. The Invid create a living laboratory for experiments in genetics and evolution. Cover: Ken Steacy. (7/18) \$1.50.
Justice Machine Featuring The Elementals 4: by Bill Willingham & Mike Gustovich. The two groups battle interdimensional demons. **Final issue.** (8/8) \$1.50.
Robotech the Macross Saga 13: by Jack Herman, Mike Leeke & Rich Rankin. A trio of Zentraedi infiltrators get a taste of Micronian decadence. (8/8) \$1.50.

COMICS INTERVIEW
Southern Knights 14: by Henry Vogel. The Knights, minus Dragon, face Dread again. (Jun) \$1.75.
Aristocratic X-traterrestrial Time-Traveling Thieves 1. (Jul) \$1.75.
Comics Interview 34. Bill Sienkiewicz on **Elektra**. Cover: Sienkiewicz. (Jul) \$2.50.
Southern Knights 15: by Henry Vogel & Mark Propst. The Goddess Morrigan seeks Dragon's blood (part 1 of 2-part story). (Jul) \$1.75.
Comics Interview 35. Interview with Henry Vogel, preview of **Aristocratic X-traterrestrial Time-Traveling Thieves**. (Jul) \$2.50.

COMICS JOURNAL
Comics Journal 109. Interviews with Howard Chaykin, Bill Woggon. Cover: Chaykin. (Jun) \$2.95.
Anything Goes 1. Stories by Jan Strnad & Gilbert Hernandez, Mike Baron & Dave Garcia, Gil Kane, Michael T. Gilbert, Bob Burden, Alex Toth. 4-issue miniseries. Cover: Kane. (6/15) \$2.
Comics Journal 110. Interviews with Mike Baron, Bill Woggon. Cover: Steve Rude. (Jul) \$2.95.
Anything Goes 2. Work by Alan Moore & Donald Simpson, Jack Kirby & Joe Sinnott, Jaime Hernandez, Art Spiegelman, Sam Kieth, Dennis Fujitake, Marc Hempel. Cover: Frank Miller. **Adults.** (7/15) \$2.

DARK HORSE
Dark Horse Presents 1. "Black Cross" by Chris Wagner (mercenary rebels against his fellows), "Concrete" by Paul Chadwick (a blocky, rocky super-being contends with his fame), "Mindwalk" by Randy Stradley & Randy Emberlin (a telepath is ordered to steal a

secret from an invalid's mind), "Brighter" by Chadwick (a woman who can create images plans her life). (Jul) \$1.50.

Boris the Bear 1: by Jim Smith. Fed to the teeth with radioactive super-animal books, Boris sets out to slaughter the Teenage Radioactive Black Belt Mutant Ninja Critters. (Aug) \$1.50.

DC
New Teen Titans 24 Sep: by Marv Wolfman, Eduardo Barreto & Romeo Tanghal. Introducing Hybrid, a new super-group that will plague the entire DC universe. (6/10 6/26) \$1.50.

Dark Knight 4 Sep: by Frank Miller, Klaus Janson & Lynn Varley. Superman and Batman battle against the backdrop of nuclear winter. **Final issue.** Cover: Miller & Varley. (?) \$2.95.

Adventures of the Outsiders 38 Oct: "Many Brave Men Are Asleep in the Deep" by Mike W. Barr & Trevor Von Eeden; "Welcome to L.A." by Barr & Don Heck. **Last new issue.** (6/24 7/10) 75¢.

Blue Devil 29 Oct: "Pest Control" by Alan Gold, Paul Kupperberg & Bill Collins. The House of Weirdness is infested, which could mean the end of the world. (6/24 7/10) 75¢.

Booster Gold 9 Oct: by Dan Jurgens & Mike DeCarlo. Booster teams with Brainiac 5, Ultra Boy, and Chameleon Boy in the conclusion of "Time Bridge." (6/24 7/10) 75¢.

Green Lantern Corps 205 Oct: "Bad Reputation" by Steve Englehart, Joe Staton & Mark Farmer. Kari Limbo returns. Cover: Staton & Bruce Patterson. (6/24 7/10) 75¢.

Infinity, Inc. 31 Oct: "Shock Treatment" by Roy Thomas, Dann Thomas, Todd McFarlane & Tony DeZuniga. Jonni Thunder guest-stars; Star-Spangled Kid becomes Skyman. (6/24 7/10) \$1.50.

New Teen Titans 25 Oct: "Hell Is The Hybrid" by Marv Wolfman, Eduardo Barreto & Romeo Tanghal. Titans vs. The Hybrid; Mento vs. Changeling; Nightwing and Raven in the clutches of Brother Blood. (6/24 7/10) \$1.50.

Sgt. Rock 412 Oct: "Three Minutes for Easy" by Robert Kanigher & Adam Kubert. Rock and Easy Co. join Jeb Stuart and the Haunted Tank to rescue Mile Marie. "Wired for Action" by George Kashdan & Matucenio; "Death Dive" by Kanigher & E.R. Cruz. Cover: Joe Kubert. (6/24 7/10) 75¢.

Super Powers 2 Oct: "Escape" by Paul Kupperberg, Carmine Infantino & Pablo Marcos. Tyr tries to free Darkseid for his own purposes. Cover: Infantino & Marcos. (6/24 7/10) 75¢.

Swamp Thing 53 Oct: "The Garden of Earthly Delights" by Alan Moore & John Totleben. Batman tries to save Gotham City from an enraged, seemingly indestructible Swamp Thing. **Double-sized issue.** Cover: Totleben. (6/24 7/10) \$1.25.

Warlord 110 Oct: "The Secret of Skyra III" by Michael Fleisher, Ron Randall & Steve Montano. Travis is attacked by the population of a city in the sky. Cover: Todd Grindberg & Pablo Marcos. (6/24 7/10) 75¢.

Who's Who 20 Oct: by Peter Sanderson, E. Nelson Bridwell & various artists. Sensor Girl, Sgt. Rock, Shade, Shazam, Steel, Shadow Lass, Secret Society of Super-Villains, others. (6/24 7/10) \$1.

All-Star Squadron 62 Oct: "The Origin of The Shining Knight" by Roy Thomas, Ron Harris & Tony DeZuniga. Cover: DeZuniga. (7/1 7/17) 75¢.

DC Challenge 12 Oct: "Fathers Against Suns" by Mark Evanier, various writers and artists. **38-page final issue** where everything is wrapped up. Cover: George Perez & Terry Austin. (7/1 7/17) \$2.

Detective 567 Oct: "The Night of Thanks, But No Thanks" by Harlan Ellison, Gene Colan & Bob Smith. Batman is redundant. Green Arrow story concludes. **Previewed in CBG.** Cover: Colan & Giordano. (7/1 7/17) 75¢.

Hawkman 3 Oct: by Tony Isabella, Richard Howell & Don Heck. Mavis Trent's multi-millionaire father takes revenge on the Hawks. Cover: Howell & Giordano. (7/1 7/17) 75¢.

Legion of Super-Heroes Annual 2 Oct: "Child of Darkness, Child of Light" by Paul Levitz, Curt Swann, Keith Giffen & Larry Mahlstedt. Cover: Steve Lightie. (7/1 7/17) \$2.

Lords of the Ultra-Realm 5 Oct: by Doug Moench & Pat Broderick. The princes of light seek Falcon's blood. (7/1 7/17) \$1.50.

Man of Steel 2: "Story of the Century" by John Byrne & Dick Giordano. Introducing Lois Lane, who is after the story of the century. Cover: Byrne & Giordano. (7/1 7/17) 75¢.

Tales of the Legion of Super-Heroes 340 Oct: by Paul Levitz, Greg LaRocque & Larry Mahlstedt. Dr.

Regulus holds the new Legionnaires hostage. Cover: Steve Lightie & Larry Mahlstedt. (7/1 7/17) 75¢.

Teen Titans Spotlight 3 Oct: by Marv Wolfman & Ross Andru. First of 3 parts about Jericho's romance. (7/1 7/17) 75¢.

Angel Love 4 Nov: "Chemistry" by Barbara Slate. Angel feels no chemistry for her date until she finds out he feels none for her. Cover: Slate. (7/8 7/24) 75¢.

Dark Knight Album by Frank Miller, Lynn Varley & Klaus Janson. 4000-copy limited edition with previously unpublished artwork. (7/8 7/24) \$40.

Fury of Firestorm 53 Nov: by Gerry Conway & Joe Brozowski. Stein learns the seriousness of his illness; Firestorm meets Steel Shadow. (7/8 7/24) 75¢.

Hex 15 Nov: by Michael Fleisher, Keith Giffen & Carlos Garzon. The Chain-Saw Killer is back. (7/8 7/24) 75¢.

Justice League of America 256 Nov: by Gerry Conway, J.M. DeMatteis, Luke McDonnell & Bob Smith. The Martian Manhunter is framed for murder. (7/8 7/24) 75¢.

Outsiders 13 Nov: by Mike W. Barr & Jim Aparo. The Outsiders are stranded on a desert island. Cover: Aparo. (7/8 7/24) \$1.50.

Roots of the Swamp Thing 5 Nov: by Len Wein & Berni Wrightson. Swamp Thing faces the Stalker from Beyond and The Man Who Would Not Die. Original Swamp Thing story from **House of Secrets** is reprinted. Cover: Wrightson. **Final issue.** (7/8 7/24) \$2.

Son of Ambush Bug 5 Nov: by Keith Giffen, Robert Loren Fleming & Bob Oksner. Ambush Bug throws himself on the mercy of the court — and misses. Cover: Giffen & Oksner. (7/8 7/24) 75¢.

Tales of the Teen Titans 71 Nov: by Marv Wolfman, Stan Woch & Romeo Tanghal. The spirit of a young girl haunts Nightwing's apartment. Reprinted from **New Teen Titans** #12. Cover: Mark Beachum & Tanghal. (7/8 7/24) 75¢.

Vigilante 35 Nov: by Paul Kupperberg, Chuck Patton & Rick Magyar. Vigilante goes to church to stop a bomber. Cover: John Byrne. (7/8 7/24) \$1.50.

Watchmen 3 Nov: "The Judge of All the Earth" by Alan Moore & Dave Gibbons. Doctor Manhattan may be Earth's greatest hero or its greatest menace. Cover: Gibbons. (7/8 7/24) \$1.50.

Batman 401 Nov: by Barbara Randall & Trevor Von Eeden. Maggie steals one of the Wayne jewels from under Batman's nose. **First Legends tie-in.** (7/15

7/31) 75¢.

Blue Beetle 6 Nov: by Len Wein & Bruce Patterson. Beetle fights The Question. Cover: Paris Cullins & Patterson. (7/15 7/31) 75¢.

Electric Warrior 7 Nov: by Doug Moench & Jim Baikie. The fate of Lek 9-03 and the shame of Derek Two-Shadow. (7/15 7/31) \$1.50.

Elvira's House of Mystery 9 Nov. (7/15 7/31) 75¢.

G.I. Combat 286 Nov: by Robert Kanigher & Sam Glanzman. Sgt. Craig's son learns his innermost secret. Cover: Joe Kubert. (7/15 7/31) 75¢.

Legion of Super-Heroes 28 Nov: by Paul Levitz, Greg LaRocque & Mike DeCarlo. Star Boy returns to his home planet. Cover: Steve Lightie. (7/15 7/31) \$1.50.

Man of Steel 3 Nov: by John Byrne & Dick Giordano. Superman and Batman team — for the first time — to track down Maggie. Cover: Byrne. (7/15 7/31) 75¢.

Mazing Man 11 Nov: by Bob Rozakis & Stephen DeStefano. Maze and the gang go to Jones Beach. "Crisis on BC-Earth" by Rozakis & Fred Hembeck. Cover: DeStefano & Karl Kesel. (7/15 7/31) 75¢.

Secret Origins 8 Nov: "Shadow Lass" by Paul Levitz & Tom Mandrake. "Doll Man" by Roy Thomas & Murphy Anderson. (7/15 7/31) \$1.25.

Star Trek 32 Nov: by Len Wein, Tom Sutton & Ricardo Villagran. Someone is out to destroy Maggie's World. Cover: Joe Brozowski & Bob Smith. (7/15 7/31) 75¢.

Tales of the Legion Annual 4 Nov: "Child of Darkness, Child of Light" by Paul Levitz, Keith Giffen, Karl Kesel & others. Someone is killing the descendants of the JLA. Reprinted from **Legion of Super-Heroes Annual** #1. Cover: Giffen & Kesel. (7/15 7/31) \$1.25.

Adventures of the Outsiders 39 Nov: "The Nuclear Family" by Mike W. Barr & Jim Aparo. Reprints from **The Outsiders** begin. (7/22 8/7) 75¢.

Blue Devil 30 Nov: by Dan Mishkin, Gary Cohn, Alan Kupperberg & Paris Cullins. Flash's Rogue's Gallery takes on Blue Devil. **Double-size issue.** Cover: Cullins & Gary Martin. (7/22 8/7) \$1.25.

Booster Gold 10 Nov: by Dan Jurgens & Mike DeCarlo. Trixie is kidnapped by the 1000. Cover: Jurgens & DeCarlo. (7/22 8/7) 75¢.

Green Lantern Corps 206 Nov: by Steve Englehart, Joe Staton & Mark Farmer. Guy Gardner is back. Cover: Staton & Bruce Patterson. (7/22 8/7) 75¢.

(FUTURE, Page 52)

ATTENTION—OWNERS OF MILE HIGH COMIC BOOKS

The **Mile High** collection was discovered several years ago in Denver, Colorado. It consisted of thousands of comic books from the mid-1930s to the early 1950s. Over the years books from this vast collection have been sold and dispersed to many collectors everywhere.

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A15

FUTURE

(From Page 51)

Infinity, Inc. 32 Nov: by Roy Thomas, Dann Thomas, Todd McFarlane & Tony DeZuniga. Psycho-Pirate returns; Jonni Thunder and Thunderbolt appear. Cover: McFarlane & DeZuniga. (7/22 8/7) \$1.50.

New Teen Titans 26 Nov: by Marv Wolfman, Eduardo Barreto & Romeo Tanghal. Brother Blood is resurrected on worldwide TV. (7/22 8/7) \$1.50.

Space Clusters: by Arthur Byron Cover & Alex Nino. Graphic novel about a century-long intergalactic chase which turns hunter and hunted into amalgamations of flesh, metal, and living stars. (7/22 8/7) \$4.95.

Super Powers 3 Nov: by Paul Kupperberg, Carmine Infantino & Pablo Marcos. Darkseid escapes to Earth and Janus saves the Super Powers team. **Mask insert.** Cover: Infantino & Marcos. (7/22 8/7) 75¢.

Swamp Thing 54 Nov: by Alan Moore, Rick Veitch & Alfredo Alcala. Swamp Thing's funeral is held. Cover: Stephen R. Bissette. (7/22 8/7) 75¢.

Vigilante Annual 2 Nov: by Paul Kupperberg, Ross Andru & Tony DeZuniga. Adrian Chase becomes a defendant; Vigilante faces off against Cannon and Saber. (7/22 8/7) \$1.50.

Warlord 111 Nov: "Terror of the Inland Sea" by Michael Fleisher & Ron Randall. Morgan battles a monster beneath the sea. (7/22 8/7) 75¢.

Who's Who 21 Nov: by Peter Sanderson, Nelson Bridwell & various artists. Sivana, Skartaris, Starfire, Shrinking Violet, Spanner's Galaxy, Space Ranger, Spectre, and others are covered. (7/22 8/7) \$1.

All-Star Squadron 63 Nov: "The Origin of Robotman" by Roy Thomas & Mike Hernandez. (7/29 8/14) 75¢.

Detective 568 Nov: by Joey Cavalieri & Klaus Janson. The Penguin traps Batman in a skyscraper aerie; Godfrey sells Gotham a world without heroes. **Legends tie-in.** (7/29 8/14) 75¢.

Hawkman 4 Nov: by Tony Isabella, Richard Howell & Don Heck. The Hawks fight Kite Man, whose secret identity is revealed. (7/29 8/14) 75¢.

Legends 1 Nov: by John Ostrander, Len Wein, John Byrne & Karl Kesel. 6-part mini-series starring more than 30 heroes and villains. Cover: Byrne & Kesel. (7/29 8/14) 75¢.

Lords of the Ultra-Realm 6 Nov: by Doug Moench & Pat Broderick. The fate of Falcon. **Final issue.** (7/29 8/14) \$1.50.

Man of Steel 4 Nov: by John Byrne & Dick Giordano. Lex Luthor makes his move to topple Superman. Cover: Byrne. (7/29 8/14) 75¢.

Tales of the Legion of Super-Heroes 341 Nov: by Paul Levitz, Steve Lightle & Bob Smith. The new Legionnaires get their first mission; Brainiac Five mourns Supergirl. Reprinted from **Legion of Super-Heroes** #16. (7/29 8/14) 75¢.

Tales of the Teen Titans Annual 4 Nov: by Marv Wolfman, Ed Hannigan & Mike DeCarlo. Vanguard is introduced; reprinted from **New Teen Titans Annual** #1. Cover: Hannigan. (7/29 8/14) \$1.25.

Teen Titans Spotlight 4 Nov: by Marv Wolfman & Ross Andru. Jericho searches throughout Europe for the girl he once loved; terrorists search out the deadly secret of Promethium. (7/29 8/14) 75¢.

Fury of Firestorm 54 Dec: by Gerry Conway, Joe Brozowski & Steve Mitchell. Firestorm vs. Lava. (8/5 8/21) 75¢.

Outsiders 14 Dec: by Mike W. Barr & Jim Aparo. Looker is accused of murder. (8/5 8/21) \$1.50.

Son of Ambush Bug 6 Dec: by Robert Loren Fleming, Keith Giffen & Bob Oksner. For crimes against continuity, Bug is expelled from the DC Universe. **Final issue.** Cover: Giffen & Oksner. (8/5 8/21) 75¢.

ECLIPSE

NOTE: Omitted this time are listings for **The New Wave** and **Airboy**. A printer's error has delayed **New Wave** #1 and both series will have to be rescheduled. The new schedule should be incorporated next time this list runs.

Cutey Bunny 6: by Joshua Quagmire. In pursuit of the mysterious box, Cutey passes through a succession of familiar comic-strip cities. Cover: Quagmire. (?) \$1.50.

Laser Eraser and Pressbutton 6: "The Corsairs of Illunium" by Pedro Henry & Steve Dillon. Vran the Unkillable operates in a tourist attraction. (?) 95¢.

Jiggs Is Back by George McManus, edited by Bill Blackbeard & Bob Callahan, introduction by Jimmy Breslin. 48 full-color Sunday strip reprints from Celtic Books, distributed by Eclipse. (?) \$9.95.

Tales of the Beanworld 4: "Beanish Breaks Out" by Larry Marder. A Chow Sol'jer discovers what life is like as a civilian. (?) \$1.50.

Zot! 10%: by Scott McCloud & Matt Feazell. 6-page mini-comic. (?) 25¢.

Kitz 'n' Katz 3: by Bob Laughlin. The katz go to Big-town in their fish car and battle the giant Robokat that threatens Boomalacka. Cover: Laughlin. (?) \$2.

Adolescent Radioactive Black Belt Hamsters in 3-D 1: by Don Chin & Ty Templeton. 3-D separations by Ray Zone. (6/17) \$2.50.

Champions 2: by Dennis Mallonee & Carol Lay. Battle for the Hellfire Crown continues. (6/17) \$1.25.

Miracleman 9: by Alan Moore & Chuck Beckum. Miracleman finds out who has been tracking him and the last piece of his origin begins to fall into place. Cover: Frank Miller. (6/24) 95¢.

New DNAGents 10: "Marla" by Mark Evanier, Mike Sekowsky & Dennis Jensen. The story of Lucius Krell's wife and Angela's mother. (6/24) 95¢.

Adolescent Radioactive Black Belt Hamsters 3: by Don Chin & Chris Parsonovich. (7/1) \$1.50.

Kelly Green 1: "The Go-Between" by Leonard Starr & Stan Drake. 3-issue mini-series, reprinting from Dargaud. (7/1) \$1.95.

Scout 9: "Rollin' and Tumblin'" by Timothy Truman. **Airboy** preview by Truman, Chuck Dixon & Tom Yeates. (7/1) \$1.25.

Tales of Terror 7: "Remembering Rene" by Steve Bissette & David Lloyd; "Belated" by Bruce Jones & John Bolton; "DWI" by Charles Dixon & Carol Lay; "Video" by Paul Alexander & Sam Kieth. Cover: Joe Chiodo. (7/1) \$1.75.

Tor 3-D 1: by Joe Kubert. Reprint of St. John comic. (7/1) \$2.50.

Crisis Crossover Index 1. Index, with cover reproductions. (7/8) \$1.75.

ESPer 1: by James D. Hudnall & David Lloyd. 6 super-heroes focus their psionic energy against the same evil. 6-issue mini-series. Cover: Mick Austin. (7/8) 95¢.

The Spiral Path 1: by Steve Parkhouse. Color reprints from **Warrior**, b&w British magazine. Cover: Parkhouse. (7/8) \$1.75.

Crossfire and Rainbow 2: by Mark Evanier & Dan Spiegel. Someone is poisoning a painkiller and the suspects seem to be the Marx Brothers. Cover: Paul Gulacy. (7/15) \$1.25.

Laser Eraser and Pressbutton in 3-D 1: "Triple Cross" by Pedro Henry, Mike Collins & Mark Farmer. Mysta and Axel meet identical triplets. Two back-up stories. Cover: Garry Leach. (7/15) \$2.50.

Champions 3: by Dennis Mallonee & Carol Lay. Doc-

tor Arcane and Icestar track a soul-shard; Marksman and Rose meet Malice. (7/22) \$1.25.

Kelly Green 2: "One, Two, Three — Die" by Leonard Starr & Stan Drake. Kelly investigates the murder of her friend's kid brother. (7/29) \$1.95.

New DNAGents 11: by Mark Evanier. Five solo stories, with different artists, all inked by Willie Blyberg. Rainbow by Will Meugnot, Amber by Richard Howell, Sham by Dennis Jensen, Tank by Chuck Patton, Surge by Rick Hoberg. Cover: Jensen. (7/29) 95¢.

Spiral Path 2: by Steve Parkhouse. The second half of the story of an invasion by an undead king. (7/29) \$1.75.

Alien Encounters 8: "Take One Capsule Every Million Years" by Bruce Jones & Jim Sullivan. Cover: Mick Austin. (8/5) \$1.75.

Fashion in Action Summer Special 1: by John K. Snyder & C. Fauver. A fashion designer is targeted for assassination and the FIA goes behind the Berlin Wall. (8/5) \$1.75.

Scout 10: by Timothy Truman. Scout discovers that the Colonel may be after more than a few hundred head of steers. "Scout: XQB Portfolio" features work by Tom Yeates, Steve Bissette, John Totleben, Rick Veitch, Jan Duursema, Ron Randall & Tom Mandrake. (8/5) \$1.25.

ELSEWHERE

Kyra 3: "Lost and Found" by Robin Ator. Kyra's search to recontact her votary goddess concludes; Sister Transistor, a Japanese robot, is introduced. Sam Clench has a night on the town. (Aug) \$1.75.

EPIC (MARVEL)

Alien Legion 15 Oct: by Alan Zelenetz, Larry Stroman & Randy Emberlin. Jugger Grimrod is the victim of an intergalactic mob rubout. Cover: Frank Cirocco. (6/24 7/15) \$1.50.

Elfquest 15 Oct: by Wendy & Richard Pini. Wolf-riders approach the mountains. Cover: Wendy Pini. (6/24 7/15) 75¢.

Steelgrip Starkey 2 Oct: "Working Man's Myth" by Alan Weiss & Jim Sherman. Starkey supports a UN movement; Flynn Ryan's past is explored. (6/24 7/15) \$1.50.

Swords of the Swashbucklers 9 Nov: by Bill Mantlo, Colleen Doran & Ricardo Villamonte. The Swashbucklers seek an ancient mapmaker. (7/1 7/22) \$1.50.

Bozz Chronicles 5-Nov: by David Michelnie & Brett Blevins. A madman threatens untold destruction with an amazing power taken from an African nation. (7/8 7/29) \$1.50.

Groo the Wanderer 21 Nov: by Sergio Aragones with Mark Evanier. Cover: Aragones. (7/8 7/29) 75¢.

Elektra: Assassin 2 Nov: by Frank Miller & Bill Sienkiewicz. SHIELD cyborgs play a cat-and-mouse game with Elektra. **Adults.** (7/15 8/5) \$1.50.

Elfquest 16 Nov: by Wendy & Richard Pini. The Forbidden Grove reunites old friends. Cover: Wendy Pini. (7/22 8/12) 75¢.

Steelgrip Starkey 3 Nov: by Alan Weiss & Jim Sherman. An international conglomerate commissions Steelgrip and friends to travel to the frozen North. (7/22 8/12) \$1.50.

FANTAGOR

Rip in Time 1: by Bruce Jones & Richard Corben. 5-part mini-series about a policeman fighting dinosaurs. (Aug) \$1.50.

FANTAGRAPHICS

Amazing Heroes 98. Interview with Jim Starlin. Cover: Starlin. (Jun) \$2.50.

Amazing Heroes 99. Article on **Elektra** Epic series by Frank Miller & Bill Sienkiewicz. Cover: Sienkiewicz. (Jun) \$2.50.

Amazing Heroes Preview Special 3. Cover: Stephen DeStefano. (Jun) \$4.50.

Captain Jack 3: by Mike Kazaleh. Herman and Beez-lebub on the astral plane. (Jun) \$2.

The Complete R. Crumb 1. (Jun)

Critters 5. "Gnuffs" by Freddy Milton concludes its first story; "Nelson Groundthumper" by Stan Sakai; "Birthright" by Steve Gallaci. Cover: Milton. (Jun) \$2.

The Ditko Collection Volume II: edited by Robin Snyder. Frontispiece by Ditko, introduction by Snyder & Keith Giffen. Contains "The Avenging World," "Case of the Silent Voice," "Premise to Consequence," "The Void," "The Captive Spark," "Masquerade," "Mr. A #2," "Death vs. Love-Song," "H Series: The Screamer," San Diego Con illustrations, "Libage vs. Chain," "Who Owns Original Art?" (Jun) \$4.95.

Doomsday Squad 3. Stories by John Byrne, reprinted from Charlton's **Doomsday** + 1, and "Usagi Yojimbo" by Stan Sakai. Cover: Byrne. (Jun) \$2.

(FUTURE, Page 53)



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FUTURE

(From Page 52)

The Journey Saga by William Messner-Loebs. Reprints *Journey* #1-3 plus short stories from *Cerebus* and one new story. Introduction by Don Simpson. Cover: Messner-Loebs. (Jun) \$6.95.

Love and Rockets: Book Two. Reprints issues #3 and #4. (Jun)

Nemo 21. Reprints of Jack Kent's *King Aroo*, Percy Crosby paintings and a biography of *Toonerville Trolley's* Fontaine Fox by his art assistant. (Jun) \$3.50.

Amazing Heroes 100. Tribute to Jack Kirby. Cover: Kirby & Steve Rude. (Jul) \$2.50.

Amazing Heroes 101. Marvel's New Universe. (Jul) \$2.50.

Captain Jack 4: by Mike Kazaleh. One of the first funny animals to attempt a moon landing disappeared 300 years ago; now he returns, seven feet tall and insane. (Jul) \$2.

Critters 6: "Birthright" by Steven Gallacci concludes; Stan Sakai's "Usagi Yojimbo" confronts rude patrons at a restaurant; "Jack Bunny" by Mark Armstrong. Cover: Gallacci. (Jul) \$2.

Doomsday Squad 4. John Byrne story reprinted from Charlton comic book; preview of *Miracle Squad* by John Wooley & Terry Tidwell. (Jul) \$2.

Honk! 1: "The Squirt" by Daniel Clowes; "Comic Strips for the '90s" by Bob Boze Bell; Don Martin interview; "Rodney: The Premonition II" by Eddie Campbell & Phil Elliott; "Growing Up Weird" by J.R. Williams; "The Gourmets from Planet X" by Chester Brown; Mark Marek interview. **Adults.** Cover: Don Martin. (Jul) \$2.75.

Inner Portraits: by Stanislaw Szukalski. Limited-edition fine-art book: 400 copies, squarebound. (Jul) \$19.95.

Journey 27: "Nightmares and Ashes" by William Messner-Loebs. Survivors of New Hope lick their wounds at a Rifle Frolick; the mystery of the Dark Man comes to a head. **Final issue** in this format and series. Cover: Messner-Loebs. (Jul) \$2.

Lloyd Llewellyn 4: by Daniel Clowes. "Red Hoering's Blues" (Lloyd goes undercover to learn who is trying to disgrace the police department); "502" (the gang risks a d&d rap); "The Happiest Murderer" (Lloyd tracks a murderer who leaves his victim's faces distorted into smiley faces). (Jul) \$2.25.

Neat Stuff 5: by Peter Bagge. **Adults.** (Jul) \$2.25.

Particle Dreams 1: by Matt Howarth. Keif Llama is a trouble-shooter faced with a war between two universes. (Jul) \$2.25.

Threat! 6: by Jay Geldhof, Michael Kraiger, Jim Rohn, Gary Fields, Dave Harrison. (Jul) \$2.25.

Usagi Yojimbo Summer Special by Stan Sakai. 40 pages of adventures of the rabbit ronin. One-page features by Mark Evanier and Sergio Aragones. Cover: Sakai. (Jul) \$2.75.

Amazing Heroes 102. Interview with David Mazzucchelli. Cover: Mazzucchelli. (Aug) \$2.50.

Amazing Heroes 103. Interview with William Loebs. Cover: Loebs. (Aug) \$2.50.

Critters 7. Mark Armstrong's "Jack Bunny," Stan Sakai's "Usagi Yojimbo," Ty Templeton's lobsters. Cover: Armstrong. (Aug) \$2.

Doomsday Squad 5: "Rule of Fear" by John Byrne. "Captain Jack" by Mike Kazaleh. Cover: Gil Kane. (Aug) \$2.

Love and Rockets 19. (Aug) \$2.25.

Nemo 22. Coverage of Dr. Seuss, Jimmy Swinnerton, Joe Palooka, John Held Jr. (Aug) \$3.50.

Threat! 7: by Jay Geldhof, Michael Kraiger, Jim Rohn, Gary Fields, Dave Harrison. (Aug) \$2.25.

FATHER TREE

Chroma: The Art of Alex Schomburg by Jon Gustafson. Reprints full-color golden age comic-book and SF magazine covers, other paintings. Introductions by Harlan Ellison, Stan Lee, and Kelly Freas. 108 pages, sewn binding, new Schomburg cover. (Jun) \$12.95 soft-cover, \$35 signed hardcover with slipcase.

FIRST

Eric: Weird of the White Wolf 1 Oct: by Roy Thomas, Michael T. Gilbert, George Freeman & P. Craig Russell. 5-part series adapting Michael Moorcock novel. (6/20) \$1.75.

Jon Sable, Freelance 41 Oct: by Mike Grell. An escaped convict who has been jailed as a result of

Sable's first case takes revenge on Police Capt. Josh Winters' son. Cover: Grell. (6/20) \$1.75.

Shatter 5 Oct: "The Third World War" by Peter B. Gillis, Steve Erwin & Bob Dienethal. Shatter is in Vietnam as the Third World begins the Third World War. (6/20) \$1.75.

Badger 17 Nov: by Mike Baron & Jeffrey Butler. Badger joins a buffalo named Lamont to chase a runaway rhino. "Zoomtown" by Baron, Craig Brasfield & Brian Thomas. (6/27) \$1.75.

Dreadstar 27 Nov: by Jim Starlin. The traitor in Vanth Dreadstar's crew is revealed. **Former Epic Comics title.** Cover: Starlin. (6/27) \$1.75.

Nexus 26 Nov: "Clayborn" by Mike Baron, Steve Rude & John Nyberg. Horation encounters the ultimate killing machine. "Clonezone" by Baron & Mark A. Nelson. (6/27) \$1.75.

Alter Ego 4 Nov: by Roy Thomas, Ron Harris & Rick Burchett. The final confrontation of Alter Ego and The Crimson Claw. **Final issue.** Infinity cover by Harris & Burchett. (7/3) \$1.25.

Grimjack 28 Nov: "Across the Chasm" by John Ostrander, Tom Sutton & Paul Guinan. Gaunt and Blac-JacMac time-travel back to the days when they fought each other in the arena. "Munden's Bar" by Ostrander, Del Close & Hilary Barta. (7/3) \$1.25.

American Flagg! Special 1: by Howard Chaykin. Reuben Flagg makes a wrong turn and finds himself in the world of *Time*; preview of *Time* 2. Cover: Chaykin. (7/11) \$1.75.

Hawkmoon: Jewel in the Skull 4: by Gerry Conway, Rafael Kayanan & Rico Rival. Conclusion of adaptation of Michael Moorcock's novel. **Final issue.** (7/18) \$1.75.

Jon Sable, Freelance 42 Nov: by Mike Grell. Cover: Grell. (7/18) \$1.75.

Badger 18 Dec: by Mike Baron, Bill Reinhold & Rick Bryant. Two drivers in a Wisconsin road rally are out to settle a score with The Badger. "Zoomtown" by Baron, Craig Brasfield & Brian Thomas concludes. Cover: Reinhold. (8/1) \$1.75.

Nexus 27 Dec: by Mike Baron, Steve Rude & John Nyberg. Horatio's uncle visits Ylum and may have brought fanatical terrorism with him. "Clonezone" by Baron & Mark A. Nelson is the last story (until he moves to *Badger*). Cover: Rude. (8/1) \$1.75.

Grimjack 29 Dec: by John Ostrander, Shawn McManus & Hilary Barta. Gaunt is hired by a woman to find her son's killer. "Munden's Bar" by Fred Hembeck. (8/8) \$1.25.

Whisper 4 Dec: by Steven Grant, Norm Breyfogle & John Nyberg. If Alex is really dead, who is wearing the Whisper costume? (8/8) \$1.25.

FISHWRAP

Fish Police 4: by Steve Moncuse. Conclusion of "Hairballs." (Jun) \$1.50.

FRAGMENTS WEST

Frank the Unicorn 1: by Phil Yeh & Tom Luth. Frank and Syd Ha Sitbird set out to rescue illiterate, aspiring movie star Gail Tokuda from aliens from the planet Bibliomania, who want her to teach them how to read all the books they've purchased at a comic-book and science-fiction convention on Earth. (Jun) \$2.

GLADSTONE

Donald Duck 247. Grandma Duck by Carl Barks; other stories from Denmark and Germany. Cover: Daan Jippes. (7/15) 75¢.

Mickey Mouse 220. "Mickey and the Seven Ghosts" (part 2) by Floyd Gottfredson. (7/15) 75¢.

Uncle Scrooge 211. "The Prize of Pizarro" by Carl Barks. Never before reprinted (in America) adventure. Cover: Daan Jippes. (7/15) 75¢.

Walt Disney's Comics & Stories 512. Donald Duck by Daan Jippes. Gyro Gearloose by Carl Barks, Mickey Mouse by Paul Murry, The Wuzzles by the Disney Studio. Cover: Jippes. (7/15) 75¢.

Donald Duck Comics Digest 1. 96 pages of Donald, featuring "The Hard Loser" and "Too Many Pets" by Carl Barks, stories by Tony Strobl. Cover: Barks. (8/5) \$1.25.

Donald Duck 248. "Forbidden Valley" by Carl Barks. Cover: Daan Jippes. (8/12) 75¢.

Mickey Mouse 221. Conclusion of "The Seven Ghosts" by Floyd Gottfredson. Cover: Daan Jippes. (8/12) 75¢.

Uncle Scrooge 212. "Go Slowly Sands of Time," a text story by Carl Barks, is adapted into comics by a Danish artist. Other Barks stories, more. (8/12) 75¢.

Walt Disney's Comics & Stories 513. "Donald Duck" by Daan Jippes; "Gyro Gearloose" by Carl Barks; "Mickey Mouse" by Paul Murry; "Wuzzles" by The Disney Studio. Cover: Jippes. (8/12) 75¢.

Walt Disney's Comics Digest 1. 96 pages of Donald Duck, Mickey Mouse, Grandma Duck, Li'l Bad Wolf. "The Three Caballeros" by Walt Kelly. (8/19) \$1.25.

GRAPHITTI

First Graphic Novel: Elric of Melniboné by Roy Thomas, Michael T. Gilbert & P. Craig Russell. Reprinting of 6-issue Pacific Comics series with new color, 4 new pages (176 pages total). Adaptation of Michael Moorcock novel. (Jun) \$35.95.

HARVEY

Casper Digest 1. (6/10) \$1.25.
Casper the Friendly Ghost 225. (6/10) 75¢.
Hot Stuff 165. (6/10) 75¢.
Richie Rich 219. (6/10) 75¢.
Richie Rich Digest 1. (6/10) \$1.25.
Casper the Friendly Ghost 226. (Jul) 75¢.
Harvey Hit Comics 1. (Jul) 75¢.
Million Dollar Digest 1. (Jul) \$1.25.
Richie Rich 220. (Jul) 75¢.
Richie Rich Digest 2. (Jul) \$1.25.
Casper Digest 2. (8/12) \$1.25.
Casper the Friendly Ghost 227. (8/12) 75¢.
Hot Stuff 166. (8/12) 75¢.
Richie Rich 221. (8/12) 75¢.
Richie Rich Digest 3. (8/12) \$1.25.

JUST IMAGINE

Just Imagine's Special: Mildly Microwaved Pre-Pubescent Kung Fu Gophers 1: by George Macas & Don Casey. Cover: Casey. (Jun) \$1.50.

Just Imagine Comics and Stories 12. Dixie Belle battles Sister Video in the first part of a two-part story by L. David Bank & Rick Taylor. "Holbrook" by Mark A. Nelson; "Bananaman" by Jack Herman, Jill Thompson & Jeff Dee; "Communion" by Jim Bertrand; "Dinosaur Tales" by Nelson. Cover: Taylor. (Jul) \$1.50.

KITCHEN SINK

Steve Canyon 14: by Milton Caniff. Steve is stationed on Eel Island with the martinet Col. Index and his lady — Delta. (?) \$4.95.

Spirit 20: by Will Eisner. Four stories: "Hanzel and Gretel," "Li'l Adam" (parody of *Li'l Abner* with appearances by Chester Gould and Daddy Warbucks), "Competition," "Klink vs. The Octopus." (6/15) \$1.95.

Death Rattle 5. "Junkyard Dog" by Mike Baron & Rand Holmes. "Bulto, the Cosmic Slug" (part 3) by Jack Jackson. "Ronald the Barbarian" by John Pound. "Robot Woman" by Basil Wolverton. Cover: Holmes. **Last color issue.** (6/24) \$2.

Megaton Man 10: by Donald Simpson. All plot threads are tied up; apocalyptic battle between Megaton Man and Bad Guy. "Border Worlds" by Don Simpson. Story concludes. **Final issue.** (6/24) \$2.

(FUTURE, Page 54)



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FUTURE

(From Page 53)

Steve Canyon in 3-D 1: by Milton Caniff. Never-reprinted 1954 story featuring Herself Muldoon, smugglers, and heroin addicts. Some panels had to be edited and reshot for size and "flow" for this 3-D version with separations by Ray Zone. (6/24) \$2.25.

Steve Canyon 15: by Milton Caniff. Back in the U.S., Steve fights spies at Maumee College and is reunited with Summer Smith-Olson. (Late June) \$4.95.

Border Worlds 1: by Donald Simpson. SF strip which began as back-up in *Megaton Man* #6. (7/15) \$1.95.

Home Grown Funnies by R. Crumb. Reprint of underground out of print for 5 years. Adults. (7/15) \$2.

Spirit 21: by Will Eisner. Four stories: "The Picnic," "Showdown with The Octopus," "Blind" (Spirit loses his sight) "A Killer at Large." (7/15) \$1.95.

Death Rattle 6. "Road Kill" by Steve Bissette & Tom Veitch (a man and his family live off what vehicles kill on a nearby road); "Bulbo the Cosmic Slug" by Jaxon continues. **Now black-and-white.** Color cover: Bissette. (8/15) \$1.95.

Spirit 22: by Will Eisner. "Into the Light" (conclusion of 3-part story in which Spirit is blind), "Saga of the S.S. Raven," "U.F.O.," "Cinderella." Cover: Eisner. (8/15) \$1.95.

Jungle Book by Harvey Kurtzman. Large hardcover reprint of small 1959 paperback, with new introduction by Robert Crumb, interviews with Kurtzman. "The Ionian Violence," "The Organization Man in the Grey Flannel Executive Suite," "Compulsion on the Range," "Decadence Degenerated." (late Aug) \$25.

MARVEL

Howard the Duck 33 Sep: by Christopher Stager & Val Mayerik. **Direct-sale-only Baxter comic.** (?) \$1.50.

Official Marvel Index to Fantastic Four 11 Oct: by George Olshesky. Covers issues #180-200. (?) \$1.25.

Avengers Annual 15 Oct: by Danny Fingeroth & Steve Ditko. Crossover with *West Coast Avengers Annual* #1, starring Guardians, Freedom Force. (6/17/7/10) \$1.25.

The Nam 1 Oct: "First Patrol" by Doug Murray, Mike Golden & Armando Gil. Eight-year series begins, following the men of the 23rd Infantry in Vietnam. (6/17/7/10) 75c.

Fantastic Four 295 Oct: "Welcome to the Future" by John Byrne, Roger Stern, Jerry Ordway & Al Gordon. Central City disappears. (6/24/7/17) 75c.

Iron Man 211 Oct: "The Return of the Living Laser" by Howard Mackie & Alex Saviuk. Rhodey wears the armor. (6/24/7/17) 75c.

Peter Parker the Spectacular Spider-Man 119 Oct: "Cat Fight" by Peter David, Rich Buckler & Bob McLeod. Black Cat's battle with Sabre-Tooth causes Spider-Man to re-examine his relationship with her. (6/24/7/17) 75c.

Spitfire and The Troubleshooters 1 Oct: by Eliot Brown, Jim Morelli, Gerry Conway, Herb Trimpe & Joe Sinnott. An engineering professor and her computer-hacking friends seek the murderer of her father. **New Universe.** (6/24/7/17) 75c.

Star Brand 1 Oct: by Jim Shooter & John Romita Jr. The most powerful weapon in the universe is given to an Earthman. **New Universe.** (6/24/7/17) 75c.

Thor 372 Oct: by Walt Simonson & Sal Buscema. Hela places a curse on Thor which will have long-term consequences. (6/24/7/17) 75c.

Transformers 21 Oct: "Aerialbots Over America" by Bob Budiansky, Don Perlin, Ian Akin & Brian Garvey. Introducing The Aerialbots (a new toy line from Hasbro). (6/24/7/17) 75c.

West Coast Avengers Annual 1: by Steve Englehart. Crossover with *Avengers Annual* #15. (6/24/7/17) \$1.25.

X-Factor 9 Oct: by Louise Simonson & Terry Shoemaker. Mutant massacre story continues; Magneto and Freedom Force appear, with scenes paralleling ones in *X-Men* #210. (6/24/7/17) 75c.

Cloak and Dagger 9 Nov: by Bill Mantlo, Art Adams & Terry Austin. The drug trail leads to West Germany. (7/1/7/24) 75c.

Conan the King 37 Nov: "The Sack of Belverus" by Don Kraar, Judith Hunt & Al Williamson. (7/1/7/24) \$1.25.

Daredevil 236 Nov: by Ann Nocenti & Barry Windsor-Smith. Black Widow returns; a super-soldier goes berserk. (7/1/7/24) 75c.

G.I. Joe Universe 1 Nov. A 4-issue mini-series giving background on the series. (7/1/7/24) \$1.25.

New Mutants 45 Nov: by Chris Claremont, Jackson Guice & Kyle Baker. X-Factor's "Get the Mutants" campaign has repercussions. (7/1/7/24) 75c.

Nightmask 1 Nov: by Archie Goodwin & Tony Salmons. Keith Ramsen has the power to enter others' dreams but if he dies there, he dies in reality. **New Universe.** (7/1/7/24) 75c.

Psi-Force 1 Nov: by Steve Perry, Mark Texeira & Kyle Baker. Teen-age runaways have paranormal powers and can blend into Psi-Hawk. **New Universe.** (7/1/7/24) 75c.

Web of Spider-Man 20 Nov: by David Michelinie & Marc Silvestri. Spider-Man battles terrorists in London. (7/1/7/24) 75c.

West Coast Avengers 14 Nov: by Steve Englehart, Al Milgrom & Joe Sinnott. Daimon Hellstrom and Helicat return; Tigra's problems continue. (7/1/7/24) 75c.

Alpha Flight 40 Nov: by Bill Mantlo, David Ross & Wilce Portacio. Sub-Mariner marries Marina. (7/8/7/31) 75c.

Amazing High Adventure 4 Nov. "The Golden Eagle" by Alan Zelenetz & John Bolton; "Saurian Remains" by Steve Perry & Stephen Bissette; "The Door" by Bill Mantlo & John Severin. (7/8/7/31) \$2.

Amazing Spider-Man 282 Nov: by Tom DeFalco, Rick Leonardi & Bob Layton. Spider-Man meets X-Factor. Cover: Ron Frenz. (7/8/7/31) 75c.

Captain America 323 Nov: by Mark Gruenwald, Paul Neary & John Beatty. In a tie-in to the Statue of Liberty celebration, Cap fights Super Patriot. **25th anniversary pin-up cover.** (7/8/7/31) 75c.

Kickers, Inc. 1 Nov: by Tom DeFalco & Ron Frenz. Top football player finds his strength dramatically increased. **New Universe.** (7/8/7/31) 75c.

Labyrinth 1 Nov: by Sid Jacobson, John Buscema &

Romeo Tangel. 3-issue mini-series reprinting movie adaptation. (7/8/7/31) 75c.

Merc 1 Nov: by Peter David & Gray Morrow. Adventures of Mark Hazard, mercenary. **New Universe.** (7/8/7/31) 75c.

Official Handbook of the Marvel Universe 12 Nov. S and T are covered, including Spider-Man, Silver Surfer, Squadron Supreme. (7/8/7/31) \$1.50.

Official Marvel Index to The Fantastic Four 12. Covering issues 181-200. (7/8/7/31) \$1.25.

Savage Sword of Conan 129 Nov: by Don Kraar, Dave Simons & Joe Jusko. (7/8/7/31) \$1.50.

Amazing Spider-Man Annual 20 Nov: by Jim Owsley, Mark Beachum & Bob Wiacek. The origin of the Iron Man of 2020 (as seen in the *Machine Man* limited series). (7/15/8/7) \$1.25.

Avengers 273 Nov: by Roger Stern, John Buscema & Tom Palmer. The new Masters of Evil invade Avengers Mansion. (7/15/8/7) 75c.

Conan the Barbarian 188 Nov: by Jim Owsley, John Buscema & Ernie Chan. Conan vs. the Devourer of Souls. (7/15/8/7) 75c.

D.P. 7 1 Nov: by Mark Gruenwald & Paul Ryan. Seven out-of-place people band together. **New Universe.** (7/15/8/7) 75c.

G.I. Joe 53 Nov: by Larry Hama, Rod Whigham & Andy Mushynsky. Hawk battles Cobra for the Pit. (7/15/8/7) 75c.

Incredible Hulk 325 Nov: by Al Milgrom, Rick Geiger & Dennis Janke. Is Bruce Banner The Hulk? (7/15/8/7) 75c.

Justice 1 Nov: by Archie Goodwin. A law officer from another world deals out vigilante justice. **New Universe.** (7/15/8/7) 75c.

Marvel Age 44 Nov. Articles on New Universe, Transformers. Cover: John Romita Jr. (7/15/8/7) 50c.

Marvel Fanfare 29 Nov: by John Byrne. A Hulk story, told entirely in splash pages. Cover: Byrne. (7/15/8/7) \$1.50.

Marvel Saga 12 Nov: by Peter Sanderson & various artists. The Avengers discover Captain America: Cap's definitive origin; origin of Iron Man's red-and-gold armor. (7/15/8/7) \$1.

Marvel Tales 193 Nov: "Fire and Ice" by Chris Claremont, John Byrne & Dave Hunt. (7/15/8/7) 75c.

X-Men 211 Nov: by Chris Claremont, John Romita Jr. & Dan Green. Introducing The Marauders and beginning a story which will replace half The X-Men. Ties in with X-Factor, Power Pack, and Thor. (7/15/8/7) 75c.

Classic X-Men 3 Nov. Death of Thunderbird is reprinted, with five pages of expansion by Chris Claremont & Dave Cockrum and 11-page story by Claremont & John Bolton about Thunderbird's funeral and the disappearance of the body. (7/22/8/14) \$1.

Fantastic Four 296 Nov: by Jim Shooter, Stan Lee, John Buscema, Marc Silvestri, Jerry Ordway, Barry Windsor-Smith, Vince Colletta, Bob Wiacek, Klaus Janson, Steve Leialoha, Josef Rubinstein, Al Gordon. Mole Man returns and The Thing rejoins the team. Cover: Windsor-Smith. **Official beginning of 25th anniversary celebration.** (7/22/8/14) \$1.50.

Iron Man 212 Nov: by Danny Fingeroth, Turner & Keith Williams. Introducing the new Dominic Fortune. (7/22/8/14) 75c.

Marvel Super Special: Howard the Duck 41 Nov: by Danny Fingeroth & Kyle Baker. Movie adaptation. Cover: Baker. (7/22/8/14) \$2.50.

Official Marvel Index to Marvel Team-Up 6 Nov: by George Olshesky. Covers #101-120. (7/22/8/14) \$1.25.

Peter Parker the Spectacular Spider-Man 120 Nov: by Larry Lieber & Vince Colletta. Spider-Man vs. Spider-Man. (7/22/8/14) 75c.

Savage Tales 7 Nov. Cover: Bob Camp. (7/22/8/14) \$1.50.

Sectaurs 9. (7/22/8/14) 75c.

Spitfire and The Troubleshooters 2 Nov: by Eliot Brown, John Morelli & Herb Trimpe. (7/22/8/14) 75c.

Star Brand 2 Nov: by Jim Shooter & John Romita Jr. (7/22/8/14) 75c.

Thor 373 Nov: by Walt Simonson & Sal Buscema. Thor attempts to resume his earthly identity and runs into X-Factor and The Morlocks. Ties in with X-Factor, X-Men, and Power Pack. (7/22/8/14) 75c.

Transformers 22 Nov: by Bob Budiansky, Don Perlin, Ian Akin & Brian Garvey. Introducing the Stunticons,

who transform into the evil Menasor. (7/22/8/14) 75c.

X-Factor 10 Nov: by Louise Simonson & Walter Simonson. The Morlocks are massacred and a major change begins for Angel. Ties in with *Thor* #373. (7/22/8/14) 75c.

Dakota North 4 Dec: by Martha Thomases & Tony Salmons. Dakota travels to Paris, Vienna, and Venice. (8/5/8/21) 75c.

Daredevil 237 Dec: by Steve Englehart & Louis Williams. (8/5/8/21) 75c.

G.I. Joe Special Missions 2 Dec: by Larry Hama & Herb Trimpe. Cover: Mike Zeck & John Beatty. (8/5/8/21) 75c.

New Mutants 46 Dec: by Chris Claremont, Jackson Guice & Kyle Baker. Continuing the Mutant Massacre story; an angry parent shows up to take one of the New Mutants home. Cover: Barry Windsor-Smith. (8/5/8/21) 75c.

Nightmask 2 Dec: by Archie Goodwin & Tony Salmons. Keith and Teddy cross into a dream on a controlled basis and nearly kill a patient. Cover: Salmons. (8/5/8/21) 75c.

Psi Force 2 Dec: by Steve Perry, Mark Texeira & Kyle Baker. Psi-Force, their protector dead, must unite to defeat the CIA and Soviet agents. (8/5/8/21) 75c.

Strikeforce: Morituri 1 Dec: by Peter B. Gillis, Brent Anderson, Wilce Portacio & Keith Williams. Earth is being destroyed by aliens but has one defense — super-powered beings. But the process which gives them super-powers will kill them within a year. Cover: Anderson. (8/5/8/21) 75c.

Transformer Movie 1 Dec: by Ralph Macchio, Don Perlin, Ian Akin & Brian Garvey. 3-issue mini-series. Adaptation of new animated feature. (8/5/8/21) 75c.

Web of Spider-Man 21 Dec: by David Michelinie & Marc Silvestri. Peter and Joy are in Ireland where Spider-Man battles Solo. (8/5/8/21) 75c.

West Coast Avengers 15 Dec: by Steve Englehart, Al Milgrom & Joe Sinnott. Daimon Hellstrom and Helicat help battle Master Pandemonium; Tigra decides whether to be lady or tiger. (8/5/8/21) 75c.

NBM

Corto Maltese 2: "Banana Conga" by Hugo Pratt. Corto solves riddles leading to a fortune. 96 pages. (Jul) \$6.95.

Terry and the Pirates Volume 9: by Milton Caniff. Reprints of strips from 1942-1943. 320 pages. (Aug) \$36.50.

NOW

Ralph Smart Adventures 2: by Marc Hansen. (6/29) \$1.

Syphons 1: by Allen Curtis. Four teen-agers come in contact with a defeated alien spacecraft, whose occupants transfer their powers to the teens. "Savant" by Russell Miller. Color. Cover: Tony Caputo. (6/29) \$1.50.

Vector 1: by Jim McGreal. Computer-generated graphics in color. (6/29) \$1.50.

Ralph Smart Adventures 3: by Marc Hansen. Final issue. (7/30) \$1.

OCEAN

Streetfighter 1: "Flame in the Nights" by Ron Fortier, Gary Kato, Bob Seppi & Ken McFarlane. 4-issue mini-series featuring a modern-day crusader against crime. Cover: Kato & McFarlane. (Jul) \$1.75.

ONWARD

Ultra Klutz 2: "The Nuclear Frog" by Jeff Nicholson. The giant Klutzian battles mutated beasts. "A Guide to Modern Monsters" by Steve Willis. Cover: Nicholson. (Aug) \$1.50.

Boffo Laffs 1: by Ward Batty, Charlie Williams, Alan Hutchinson, others. Cover: Williams, featuring comics' first hologram cover. (Aug) \$2.50.

PRELUDE

Survivors 1: by Steve Woron & Bob Lewis. 3-issue mini-series. Cover: Woron. Adults. (6/17) \$1.95.

Survivors 2 Nov: "The Brunt" by Steve Woron, Darren Goodhart & Bob Lewis. Cover: Woron. Adults. (7/16) \$1.95.

Gnatrat: The Dark Gnat Returns 1: by Mark Martin.

Parody of Frank Miller's *The Dark Knight*. (Aug) \$1.95.

Survivors 3: by Steve Woron, Darren Goodhart & Bob Lewis. Final issue. (Aug) \$1.95.

PURE ENTERTAINMENT

Buried Treasure 2: Desire. Love stories. (7/30) \$5.

Pure Images 1. (8/15) \$4.

RAW

Raw Magazine 8. Another installment of Art Spiegelman's "Maus," plus material by Kim Deitch, Gary Panter, Baru, Drew Friedman, Paul Boyer, others. (Jun) \$6.95.

RENEGADE

Strata 3: by Joe Judd, Ray Murtaugh & Jim Brozman. Everyone wants Flambeau on their side; Flambeau gets fed up and decides to fight back. (Jun) \$1.70.

Black Zeppelin 5. "Infinite Man" by Mark Shainblum, Gabrielle Morrisette & David Day (Part 2); "Life's End" by Dave Sim & Gene Day; "Between Two Worlds" by Gordon Derry, Barry Blair & David Day. (?) \$1.70.

Cases of Sherlock Holmes 2: "The Adventure of the Dancing Men" by Arthur Conan Doyle, illustrated by Dan Day. (Jun) \$1.70.

Ditko's World Featuring Static 2: by Steve Ditko. "Decision," "Heads," "Thunbolt Lives Again," "Get Mr. Quiver." Cover: Ditko. (6/13) \$1.70.

Eternity Smith 1: by Dennis Mallonee & Rick Hoberg. Armed with 21st-century technology, Smith returns to his own time to shape the destiny of mankind. Color. (6/13) \$1.25.

Flaming Carrot 13: by Bob Burden. (7/25) \$1.70.

Maxwell Mouse Follies 3: "For the Woman He Loves" by Joe Sinardi. Monica is going to Europe with two princes, leaving Maxwell heartbroken. (6/13) \$1.70.

Ms. Tree 30: by Max Collins, Terry Beatty & Gary Kato. (6/13) \$1.70.

Ditko's World Featuring Static 3: by Steve Ditko. "My Son," "The Helmet," "The Polluter," "Heads." Cover: Ditko. Final issue. (7/11) \$1.70.

Strata 4: by Joe Judd, Ray Murtaugh & Jim Brozman. Flambeau's commando team runs wild in the Iron City. (7/11) \$1.70.

Ms. Tree 31: by Max Collins, Terry Beatty & Gary Kato. Conclusion of "The Other Cheek": Ms. Tree throws away her psychiatric cure and avenges the death of an innocent. Cover: Beatty. (7/15) \$2.

Flaming Carrot 13: by Bob Burden. (7/25) \$1.70.

Silent Invasion 3: "I Haven't Been to Stubbinsville in a Long, Long Time" by Larry Hancock & Michael Cherkas. Sinkage chases Kalashnikov's henchmen (who have seized Gloria Amber) and the FBI, police, and other mysterious agents pursue Sinkage. (7/25) \$1.70.

Vicki Valentine 4: by Bill Woggon & Barb Rausch. Angel Cake celebrates her birthday with Morrie Turner's "Wee Pals." (7/25) \$1.70.

Black Zeppelin 5. "Infinite Man" by Mark Shainblum, Gabrielle Morrisette & David Day (Part 2); "Life's End" by Dave Sim & Gene Day; "Between Two Worlds" by Gordon Derry, Barry Blair & David Day. (?) \$1.70.

Neil the Horse 12: Fred Astaire Tribute, part 2, by Arn Saba. "Night Suite" with Neil, Soapy, and Poupee in a story with four songs; paper dolls with Fred and Poupee; more dance stories; strips, letters, miscellany. **Previewed in CBG.** Cover: Saba. (Summer) \$1.70.

Black Zeppelin 6. "The Infinite Man" (conclusion) by Mark Shainblum & Gabrielle Morrisette; "The Dark Lords" by Doug Moench & Gene Day; "Flight" by Dan Day. Final issue. (Aug) \$1.70.

Cases of Sherlock Holmes 3: by Gordon Derry & Dan Day. Watson and an ailing Holmes are in France, involved with a mythical beast. (Aug) \$1.70.

Eternity Smith 2: by Dennis Mallonee & Rick Hoberg. Smith struggles with a cyborg assassin. Color. (Aug) \$1.50.

Maxwell Mouse Follies 4: "For the Woman He Loves" (conclusion) by Joe Sinardi. Maxwell tries to fly to Europe and winds up swimming in mid-Atlantic. Cover: Sinardi. (Aug) \$1.70.

Ms. Tree Summer Special 1: by Max Collins, Terry Beatty & Gary Kato. "Music to Murder By" teams Ms. Tree and Mike Mist in a mystery involving a lost record album by a Jim Morrison-like figure; "Bobby Darin" by Collins & Beatty tells the singer's life story; "Day-breakers" by Collins is a memoir of his days as a rock performer. (Aug) \$2.

RIP OFF

Miami Mice 2: by Mark Bode. (Jul) \$2.

Rip Off Comics 13. (Jul) \$2.50.

SOLSON

How to Draw Eastman and Laird's Teenage Mutant Ninja Turtles by Kevin Eastman, Peter Laird & Rich Buckler. 32-page b&w how-to book in comic-book format. (Summer) \$2.25.

Authorized Teenage Mutant Ninja Turtles Martial Arts Training Manual 1. (Aug) \$2.25.

Reagan's Raiders 1: by Allan J. Fromberg & Dick Ayers. President Reagan and his anti-terrorist squad take on the Worldwide Terrorist Organization. Cover: Rich Buckler. (Aug) \$1.95.

Secrets of Drawing Comics 3. (Aug) \$1.95.

STAR (MARVEL)

Droids 4 Oct: "Lost in Time" by Dave Manak, John Romita, Warren Kremer & Al Williamson. First of 2-part crossover with *Ewoks* which concludes in *Ewoks* #10. (6/24/7/8) 75c.

Hugga Bunch 2 Oct: "The Ice Princess of the Magic Palace" by Stan Kay, Warren Kremer & Jacqueline Roettcher. (6/24/7/8) 75c.

Madballs 2 Oct: by Sid Jacobs, Howie Post & Roberta Edelman. The Madballs face a monster from Slimey Pond. (6/24/7/8) 75c.

Popples 1 Oct: "Pop Go the Spies" by Stan Kay, John Costanza & Jacqueline Roettcher. (6/24/7/8) 75c.

Top Dog 10 Oct: "The Comic Book Caper" by George Caragone, Warren Kremer & Jon D'Agostino. Top Dog

(FUTURE, Page 55)

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FUTURE

(From Page 54)

and Spider-Man team to solve a robbery and save a boy's breaking heart. (6/24 7/8) 75¢.

Masters of the Universe 4 Nov: by Mike Carlin, Ron Wilson & Dennis Janke. Story features Rio-Blast, Snout Sprout, King Hiss, Tung Lashor, Rattlor. (7/1 7/15) 75¢.

Peter Porker the Spectacular Spider-Ham 12 Nov: "The Gouda, the Bad, and the Ugly: or, Edam and Weep" by Steve Mellor, Joe Albano & Fournier. Cover: Albano. (7/1 7/15) 75¢.

Ewoks 10 Nov: "Lost in Time" (conclusion) by Dave Manak, John Romita, Warren Kremer & Al Williamson. Finale of *Droids* crossover. (7/8 7/22) 75¢.

Heathcliff 12 Nov: by Angelo DeCesare, Warren Kremer & Jacqueline Roettcher. Heathcliff is captured by space creatures. Cover: Kremer. (7/8 7/22) 75¢.

Muppet Babies 10 Nov: by Stan Kay & Marie Severin. Bunsen and Beaker's weather machine creates weather mishaps. Cover: Severin. (7/15 7/29) 75¢.

Care Bears 7 Nov: by Howie Post & Roberta Edelman. The Care Bears try to cheer up Sad Solly, the saddest man in the world. Cover: Post & Edelman. (7/22 8/5) 75¢.

Madballs 3 Nov: by Dave Manak, Howie Post & Roberta Edelman. The Madballs face Dr. Frankenbean's Badballs, gruesome creatures made from bowling balls. Cover: Post & Edelman. **Final issue.** (7/22 8/5) 75¢.

Hugga Bunch 2 Dec: by Stan Kay, Warren Kremer & Jacqueline Roettcher. The bunch tries to rescue a prisoner from the magic Ice Palace. (8/5 8/19) 75¢.

Thundercats 7 Dec: by Gerry Conway & Jose Delbo. The Thundercats return to Thundera. (8/5 8/19) 75¢.

TARGET

Midnite Skulker 2: "Return of the Duck Knight" by E. Larry Dobias. Captain Airhead is trapped in a block of ice and lost in the sewer. Skulker is reverting to his dark side, and Millard Mallard calls on his long-retired costume-hero uncle to help. (Aug) \$1.75.

THOUGHTS & IMAGES

Albedo 9. "Erma Felna" by Steven Gallacci. "High Orbit" by Deal Whitney & Steve Montano. (Jul) \$2.

Zell, Swordancer 1: by Steve Gallacci & Steve Adams. (Jul) \$2.

THUNDER BAAS

39 Screams 3. "When a Child is Possessed" (parents of a lost daughter go to a seeress to try to find her), "Snakebit" (a paid killer has an unusual murder method), "Pappy's Dogs" (a hillbilly rebels when civilization encroaches into his hills). (Jun) \$1.70.

TRU STUDIOS

Trollords 1. Reprint with 4 new pages. (Jul) \$1.75.

Trollords 4. The Trollords can save hundreds of lives with a pie fight. "Loose Ends" by Willie Schubert is a funny-animal back-up. (Aug) \$1.50.

UPSHOT

Flesh & Bones 1: by Jan Strnad & Dennis Fujitake. Dalgoda fights traitorous Earthlings and malevolent

aliens to regain his world in a 4-part series. "The Bojefries Saga" by Alan Moore & Steve Parkhouse is reprinted in color from British magazines. (Jun) \$2.

Flesh & Bones 2: by Jan Strnad & Dennis Fujitake. A crew member sees visions of angels. "The Bojefries Saga" by Alan Moore & Steve Parkhouse. The hothouse comes to life and Incmale gets potted. (Aug) \$2.

The Miracle Squad 1: "Hollywood — the Dirty Thirties" by John Wooley, Terry Tidwell & Butch Burcham. Poverty-row movie studio employees match wits with a racketeer in the 1930s. (Aug) \$2.



GREAT LAKES

STATES IN REGION: Ill., Ind., Ky., Mich., Ohio and Wis.
CHICAGO, IL - July 4-6 - Chicago Comiccon, Ramada O'Hare Hotel, A: \$10. Comiccon, 1219 W. Devon Ave., Chicago, IL 60660.

CBG RETAILER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Retailers listed in bold type carry The Comics Buyer's Guide.

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ALASKA

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Bud Plant
22378 Thunderbird
Hayward, CA 94545
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Alhambra, CA 91801
818-289-3945 (afternoons only)
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Galaxy Comics & Collectibles
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Redondo Beach, CA 90278
213-374-7440
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Imagin-It
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The Collector's Corner
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INDIANAPOLIS, IN - July 4-6 - InConJunction (SF), Adam's Mark Hotel, Airport Expressway East exit Executive Dr., A: \$19, T: 60, F: \$30. InConJunction VI, PO Box 19776, Indianapolis, IN 46219.

DAYTON, OH - July 10-13 - Pulpcon 15, Univ. of Dayton, Boll Theater, A: \$10, F: \$35. Pulpcon, Box 112, Dayton, OH 45401. PH: 513-236-0728.

HILLSIDE, IL - July 13 - Comic Book & Baseball Card Show, Holiday Inn, I-290-Eisenhower X-way, A: \$1. Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540. PH: 312-355-4310.

CLEVELAND, OH - July 13 - Comic & Baseball Card Show, Holiday Inn, Rockside Rd., A: n/a. Magnum Enter., 20 Burke Dr., Buffalo, NY 14215. PH: 716-835-1483 after 6pm.

LIVONIA, MI - July 13 - ExtravaCon, American Legion Hall, 29500 9 Mile Rd., Farmington Hills, A: n/a. Michael Lester, PO Box 14, Southfield, MI 48037. PH: 313-350-2633.

TOLEDO, OH - July 20 - Glass City Comiccon (C. Cd.), Ramada Inn, 2340 S. Reynolds Rd., 10am-6pm, A: \$1.50, T: 30, F: \$30. Darryl Dean, PH: 419-381-8796 after 7pm.

FORT WAYNE, IN - Aug. 2 - UFO Convergence 1986, Walb Memorial Union, Indiana-Purdue Univ., 2101 N. Coliseum Blvd., 9am-10pm, A: \$5. Universal Fantasy Organization, Box 12731, Fort Wayne, IN 46864.

ROYAL OAK, MI - Aug. 3 - Encore-Con Comic Book & Baseball Card Show (C. Cd.), American Legion Hall, 1815 Rochester Rd., 12 Mile & Rochester Rds., 10am-5pm, A: n/a, F: \$22. Michael Lester, PO Box 14, Southfield, MI 48037. PH: 313-350-2633.

DEARBORN, MI - Aug. 9-10 - King Kon Strikes Again, Civic Center, Michigan & Greenfield, Gary Reed, 160 Merriman, Westland, MI 48185. PH: 313-326-8788.

LOMBARD, IL - Aug. 24 - Relax-A-Con (C. Cd.), SF, M), Vet. Hall, 635 N. Parker Dr., 9am-3pm, A: \$1, F: \$19.99. BJ's Comic Corner, 260 N. Ardmore, Villa Park, IL 60181. PH: 312-834-0383.

TOLEDO, OH - Aug. 24 - Comic Book & Movie

Collectables Show, Holiday Inn, Reynolds Rd., Southwyck, 10am-6pm, A: \$1.50, F: \$30. T.E. Kessler, 140 W. 69th St., Ste. 115C, New York, NY 10023. PH: 212-787-4003 please leave message.

ROYAL OAK, MI - Aug. 24 - Encore-Con Comic Book & Baseball Card Show (C. Cd.), American Legion Hall, 1815 Rochester Rd., 12 Mile & Rochester Rds., 10am-5pm, A: n/a, F: \$22. Michael Lester, PO Box 14, Southfield, MI 48037. PH: 313-350-2633.

CLEVELAND, OH - Sept. 19-21 - Earthcon VI, Holiday Inn, 6001 Rockside Rd., A: \$18. NEOSFA, PO Box 5641, Cleveland, OH 44101.

ELMHURST, IL - Sept. 21 - Comic Book & Baseball Card Show (C. Cd.), Hillside Holiday Inn, I-290 Eisenhower X-way, 10am-3pm, A: \$1. Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540. PH: 312-355-4310 or 312-932-1549.

LOUISVILLE, KY - Sept. 26-28 - Deep South Con 24, Galt House Hotel, A: \$20. L&N DeepSouthCon, PO Box 58009, Louisville, KY 40258.

CLEVELAND, OH - Oct. 4 - Saturday's Child Comics & Nostalgiafest (C. Cd. M. SF), Holiday Inn North Randall, 4600 Northfield Rd., A: \$1.50. Joseph Tricarichi, 2520 Ashurst, Cleveland, OH 44118. PH: 216-932-8596.

SOUTH BEND, IN - Oct. 4 - Michiana Comiccon, Z.B. Falcons Hall, Sheridan & Western, 10am-5pm, A: \$1, T: 26, F: \$30. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 219-232-8129.

MANSFORD, OH - Nov. 8-9 - Mid-Ohio-Con, Fairhaven Hall, Richland Cty. Fairgrounds, A: \$3. Roger A. Price, c/o March of Dimes, 37 Wood St., Mansfield, OH 44903.

ELMHURST, IL - Nov. 23 - Comic Book & Baseball Card Show (C. Cd.), Hillside Holiday Inn, I-290 Eisenhower X-way, 10am-3pm, A: \$1. Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540. PH: 312-355-4310 or 312-932-1549.

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EVENTS

(From Page 55)

PARK CITY, KY - March 6-8 - Concave 8, Park Mammoth Resort, I-65 exit 49, A: \$9, F: \$15. Concave 8, PO Box 24, Franklin, KY 42134.

"N/A" in our con list means the information is Not Available. When you see "adm. N/A," it does not mean there is no admission. It means we don't know what the admission is.

As for our other abbreviations: "C" means comics; "Cd" means cards (sports and non-sports); "DW" means *Doctor Who*; "F" means fantasy; "G" means gaming; "M" means movies; "P" means pulp; and "SF" means science fiction.

"A" means admission price; "F" means table fee; and "T" means number of tables available.

Comics conventions and shows are listed *free*.

MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W. Va. and Wash. D.C.
ARLINGTON, VA - June 28 - Jubilee Comic Book & Science Fiction Convention (C, SF), Holiday Inn, 1489 Jefferson Davis Hwy., 10am-5pm, A: n/a, F: \$40. Jubilee Enter.,

11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

COLUMBIA, SC - June 28 - Alternacon Comic Convention, Radisson Hotel, 937 Assembly St., 10am-4pm, A: \$1, F: \$40. Bob or Clifford Smith, Comics Nuff Said, 1500 Central Ave., Charlotte, NC 28205. PH: 704-333-5592.

BALTIMORE, MD - June 29 - Collectors Mart III, Pikesville National Guard Armory, 610 Reisterstown Rd., 1695 exit 20, 10am-5pm, A: \$2, F: \$35. Annapolis Oldies, PO Box 454, Arnold, MD 21012. PH: 301-757-6182 or PH: 301-229-5385.

RALEIGH, NC - June 29 - Jubilee Comic Book & Science Fiction Convention (C, SF), Marriott Hotel, 4500 Marriott Dr., 10am-4pm, A: \$3, F: \$35. Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

VIRGINIA BEACH, VA - July 5 - Comic Book, Baseball Card & Record Show, Pembroke Mall, Independence & Virginia Beach Blvd., 10am-9:30pm, A: free, F: \$30. Larry E. Webster, 1209 Winston St., Norfolk, VA 23518.

WASHINGTON, DC - July 6 - Serendipity (C), Holiday Inn-Chevy Chase, 5520 Wisconsin Ave., A: \$2, Robert Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

GREENVILLE, SC - July 12 - Carolina Con V (C, F, SF), Sheraton Palmetto Inn, 4295 Augusta Rd., I-85, 10am-4:30pm, A: \$1. SASE to: Tom Littlejohn, Rt. 7, Patrol Club Rd., Greenville, SC 29609.

SILVER SPRING, MD - July 12 - Jubilee Comic Book & Science Fiction Convention (C, SF), Armory Place, 925 Wayne Ave., 10am-5pm, A: n/a, F: \$40. Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

CHARLOTTE, NC - July 19 - Alternacon Comic Convention, Holiday Inn 212 E. Woodlawn Rd., 10am-5pm, A: \$1, F: \$37.50. Bob or Clifford Smith, Comics Nuff Said, 1500 Central Ave., Charlotte, NC 28205. PH: 704-333-5592.

BALTIMORE, MD - July 27 - Serendipity (C), Quality Inn-Towson, Balt. Beltway Exit 265, A:

\$2, Robert Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

FAYETTEVILLE, NC - Aug. 2-3 - Comic & Baseball Card Show, Cumberland Cty. Memorial Auditorium, Hwy. 301 S., A: free, F: \$30, F: \$30. Carolina Hobby Expo, 3452 Odell School Rd., Concord, NC 28025. PH: 704-786-8373.

SALEM, VA - Oct. 10-12 - RoVaCon, Salem High School, A: \$15, children \$5. ROVACON 11, PO Box 117, Salem, VA 24153. PH: 703-389-9400.

SPARTANBURG, SC - Oct. 11 - 3rd Annual Spartacon, Holiday Inn, I-26 & I-85, 10am-5pm, A: n/a, D.W. Howard, Super Giant Books, 38 Wall St., Asheville, NC 28801. PH: 704-254-2103.

VIRGINIA BEACH, VA - Nov. 7-9 - Sci Con 8 (SF), Sheraton Beach Inn, A: \$18, F: \$50. Sci Con 8, PO Box 9434, Hampton, VA 23670.

ASHEVILLE, NC - Nov. 29 - Fall MiniCon, Inn on the Plaza, Downtown & I-240, 10am-5pm, A: n/a, D.W. Howard, Super Giant Books, 38 Wall St., Asheville, NC 28801. PH: 704-254-2103.

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

HADLEY, MA - July 6 - Comic Book & Gaming Convention, Mountain Farms Mall, Rt. 9, A: \$1, T: \$25, J.R. Zawapa, 3 Clifford Ave., Ware, MA 01082. PH: 413-967-7336.

BOSTON, MA - July 12-13 - Creation Convention (C, ST, DW), Hyatt Cambridge, A: n/a, F: \$150. Creation, Box 7155, Garden City, NY 11530.

SHREWSBURY, MA - July 13 - Comic Book Convention, Driftwood Motor Inn, Rt. 9, 9am-3pm, A: \$1, T: \$50, Bill Hedin, PO Box 34, Marlboro, MA 01752. PH: 617-485-6500.

PROVIDENCE, RI - July 27 - Providence Comic Con I, Holiday Inn, 21 Atwells St., A: \$2.50, Will Murray, 334 E. Squantum St., Quincy, MA 02171. PH: 617-328-9460.

E. HARTFORD, CT - Aug. 10 - Connecti-Con (C), E.H. Elks Hall, 148 Roberts St., 11am-5pm, A:

99¢, Harold E. Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 203-289-1208.

SOMERVILLE, MA - Aug. 10 - The Sunday Funnies, Holiday Inn, 30 Washington St., 10am-5pm, A: \$2.50, T: 60, F: \$35. Will Murray, 334 E. Squantum, Quincy, MA 02171. PH: 617-328-9460.

WARWICK, RI - Aug. 20-24 - Collectable Show, Warwick Mall, 100 Warwick Mall, A: free, T: 100, F: \$50, E.S. Obey, 16 South Ave., Whitman, MA 02382. PH: 617-447-2368.

HADLEY, MA - Sept. 6-7 - Comic Book & Gaming Convention, Mountain Farms Mall, Rt. 9, J.R.'s Comics, 3 Clifford Ave., Ware, MA 01082. PH: 413-967-7336.

E. HARTFORD, CT - Oct. 12 - Connecti-Con (C), E.H. Elks Hall, 148 Roberts St., 11am-5pm, A: 99¢, Harold E. Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 203-289-1208.

NORTHEAST

STATES IN REGION: N.J., N.Y. and Pa.

MANHATTAN, NY - June 28-29 - Creation Multi-Media Convention (C, SF), Roosevelt Hotel, 45th & Madison Ave., A: n/a, Creation, Box 7155, Garden City, NY 11530.

SYRACUSE, NY - June 29 - Nostalgia Collectors Festival, Holiday Inn, 701 E. Genesee St., A: \$1, Ted Hanes, 20 Burke Dr., Buffalo, NY 14215. PH: 716-835-1483.

MOUNT LAUREL, NJ - June 29 - Comic Book Marketplace, Budget Motor Lodge, Rt. 73 & Fellowship Rd., 10am-4pm, A: \$2, Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

HAUPPAUGE, NY - July 6 - Island Card n' Comic Shows, Holiday Inn, 1740 S. Expressway Dr., LIE exit 55, A: 50¢, Dennis, PH: 516-724-7422 6-7pm.

EAST MEADOW, NY - July 6 - Long Island Monthly Comic Book & Baseball Card Show (C, Cd), Coliseum Motor Inn, 1650 Hempstead Turnpike, A: free, Starwind Comics, PH: 516-579-7656.

BELMAR, NJ - July 12-13 - Comic Book & Card Convention, Elks Lodge #1997, 708 7th Ave., 10am-4:30pm, A: 75¢, F: \$35. Ruth Camp-

bell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-244-2923.

ERIE, PA - July 12 - Comic & Card Show, Holiday Inn South, A: n/a, Magnus Enter., 20 Burke Dr., Buffalo, NY 14215. PH: 716-835-1483 after 6pm.

NEW YORK, NY - July 13 - Comic Book Marketplace, Roosevelt Hotel, 45 E. 45th St. & Madison Ave., 10am-4pm, A: \$2, Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

STATEN ISLAND, NY - July 20 - Comic Book & Baseball Card Show, Knights of Columbus, 386 Clove Rd., West Brighton, 9:30am-4pm, A: \$1.50, F: \$40, Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

ROCHESTER, NY - July 20 - Comic Con 5, Marriott Airport, 1890 West Ridge Rd., 10:30am-5pm, A: \$4, Center City Conventions, Box 60682, Rochester, NY 14606.

WAYNE, NJ - July 20 - Comic Book Marketplace, Holiday Inn, Rt. 46 E., 10am-4pm, A: \$2, Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

ALLENSTOWN, PA - July 26-27 - Paper Collectibles Show, Outlet Mall, 1901 S. 12th St., A: n/a, Gallery Prod., PO Box 4, Coopersburg, PA 18036. PH: 215-282-4269.

MONROEVILLE, PA - July 27 - Jubilee Comic Book & Science Fiction Convention (C, SF), Holiday Inn, 2750 Mossdale Blvd., 10am-4pm, A: n/a, F: \$35, Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

SPRINGFIELD, NJ - July 27 - Comic Book Marketplace, Holiday Inn, 304 Rt. 22 W., 10am-4pm, A: \$2, Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

TOMS RIVER, NJ - Aug. 2 - Comic Book & Card Convention, VFW Post #6063, Horner Ct. & Washington St., 10am-4pm, A: 75¢, F: \$15, Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-244-2923.

(EVENTS, Page 62)

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LOT 3: 25 PACIFIC COMICS (VANITY, ALIEN WOLVES, ETC.); 41 EAGLE COMICS (JUDGE DREDD 1-10, 12-29; CHUD OCEST 1-5; CPIME FILE 1-6; EARLY CABLES 1); 27 FIRST COMICS (FIRST ADVENTURES, WARR, ETC.); 32 ECLIPSE COMICS (ATOMIC ACT 1-9, SAREE, ETC.); 45 MISC. INDEPENDENTS (RED FOX 1, BADGER (CAPITOL) 1, MEGATON MAN, CONTINUITY COMICS, MACPOSS/ROBOVICH 1-4, ROBOVICH, WALTER 1, ROBOVICH - NEW GENERATION 1)

LOT 4: 138 MARVELS (MARVEL FANTASY 1-4, 7-15; NEW MUTANTS 1-23; ALPHA FLIGHT 1-18; COYOTE WARR 1-8, ETC.)

LOT 5: 60 DCs (OMEGA MEN 1-10; VIGILANTE 1-3; ATARI FORCE 1-12, ETC.); 8 GRAPHIC NOVELS (MARVEL #3 (X-MEN), #4 (X-MEN), DC 1-4, ETC.)

ALL COMICS HAVE BEEN READ ONCE AND BOXED FLAT, AND I CONSIDER THEM FINE-SM.

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WALT DISNEY COMICS AND STORIES

74 g, cover loose...9.00
96 FAIR-POOR...2.00
99 coverless, marking tape on spine...1.50
101 g-vg, 105 g-vg...6.50
102 vg, 104 vg...10.00
103 vg, 106 vg...12.00
106 FAIR-POOR...2.00
107 vg, centerfold loose...9.00
108 vg, rolled spine, centerfold loose...5.00
109 vg, 111 vg...10.00
110 g, name stamp on cover...9.00
110 g, 112 vg, 114 vg...1.75
111 vg, 113 vg...1.75
114 vg, pc out of back cover...3.00
115 g, 116 g...2.00
116 vg, 117 vg...2.00
118 g, 119 g...2.00
119 g, cover loose...1.75
120 g, but upper right corner of cover is gone...1.75
121 vg-fn, 122 vg-fn...4.00
122 vg, but a little tape on spine, and up right corner of cover is gone...1.50
122 vg...1.50
123 vg...1.50
124 FAIR-POOR...1.50
124 vg, centerfold out...1.00
125 g, marking tape on spine...1.00
126 g, cover loose...2.00
127 vg...2.00
128 g, 129 g...2.00
130 vg, 131 vg...7.00
131 vg-fn...8.00
132 vg-fn...8.00
133 vg, but 1 1/2" tear in cover...2.00
134 g-vg, 135 vg...7.00
135 vg, 136 vg...7.00
137 fn, 138 fn, 139 fn...12.50
138 vg, 139 vg...7.00
139 vg, 140 vg...7.00
140 vg, 141 vg...7.00
141 vg, 142 vg, 143 vg...5.00
142 vg, sub copy...4.50
143 vg, 144 vg...4.50
144 vg-fn, slight spine roll, name on cover...4.50

WALT DISNEY COMICS AND STORIES

148 g, cover loose...2.00
148 fn, sub copy...8.00
149 vg, 147 vg, 148 vg, 154 vg...5.00
150 vg, sub copy...4.00
151 g-vg, 152 g-vg...3.00
153 g-vg...3.00
154 vg-fn...6.00
155 vg, rolled spine...2.25
156 g-vg...3.00
157 vg, 158 vg...2.25
163 vg...5.00
178 vg...3.00
180 FAIR-POOR...2.25
180 FAIR-POOR...2.25
189 FAIR-POOR...1.00
208 vg-fn...4.00
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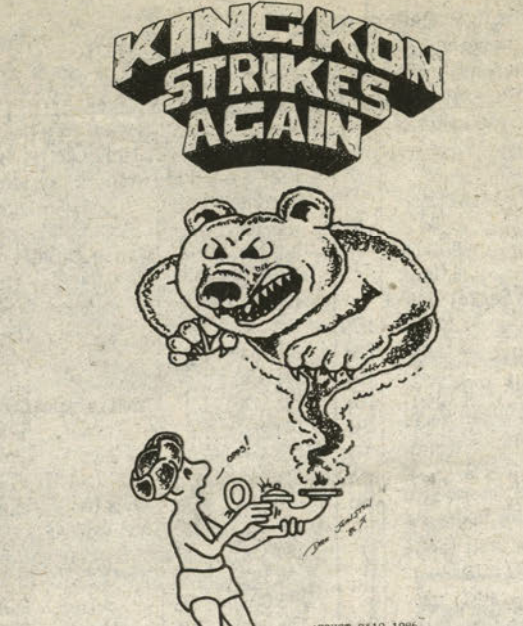
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GOLDEN-AGE

ARCHIE'S MECHANICS #1 (1994). 3" repaired tear on cvr, stress lines along edges, minor tears. Fair to Good. 20.00.

ANTHONY #6 (1951). Marvel Boy. Pp browning but supple. Cvr al stained. G. 13.00.

ATOMIC AGE COMBAT #1 (3rd, 1952). Edge of sp al rubber-bl-cvr date-stamp. A nice copy, VG-F. 25.00

ATOMIC WAR #3 (Ave, 1953). B-Rob cvr. Corner creases, sm sp stress lines. No chips or major wear. G-VG. 25.00

BIG SHOT COMICS #25 (Columbia, 1942). Rogers cvr of Sparky Watts reeling in U-bolt with Hitler. Al foxing p, tips, flat, no chips or folds. VG. 10.00

CRIME PREVENTION #1 (Flavor, 1944). Classic EC-style horror story by Deibrow. A faint 5" hairline crease in upper corner, gw bright, crisp copy. Fines. 13.50

DAGAN CRUISE TEAM #12 (Fox, 1948). Kamen art. VG. 15.00

DAGAN CRUISE TEAM #20 (Fox, 1948). Some internal stains, subscrip cgs, ink date. G. 1.00

DEFENDER #7 (EC, 1948). Pp still off-white, cvr nice w. 3" lower corner cre. G-VG. 30.00

HARVEY COMIC #15 #6 (1952). The Phantom. Bondage cover. Fines. 16.00

INVISIBLE SCARLET O'NEIL #3 (Harvey, 1951). Beautiful copy. Pp sun-faded. Still a fine, nice copy. 13.00

JUNIOR COMICS #26 (FN, 1947). Cvr al off-center, bk-cvr al stained. Still a fine, nice copy. 13.00

JUNIOR COMICS #25 (FN, 1947). Fine, attractive copy. 13.00

LAST OF THE OMAHONS #1 (Aven, 1953). Movie adapt. A nice flat, relatively bright copy but owner's name & date (53) inked on cvr. 8.00

LITTLE LARU #37 (Dell, 1951). Nice, bright copy. No tears or chips. Fines. 18.00

MAN #10 (EC, 1954). Numerous fine stress lines along sp. Minor chips, rubs. G. 12.00

MARSH #2 (NE, 1947). Electric-chair cvr. "Red Fox" by L.B. Cole. S1 soiled, general wear but no chips, sp flat. G+. 11.00

MARSH #13 (NE, 1952). 7 pp of Princess art. Clean, bright cvr, pp still fairly white. Sm bump upper rt crr, bk cvr al soiled. Attractive copy. VG+. 30.00

MD #3 (EC, 1936). Tight, bright copy. Very nice. VF. 18.00

MIGHTY MOON 3-D #2 (S&L, 1953). Upper l, & lower r. corners al creased. Battered half of crr. Glass still present. Repaired p. G. 15.00

MODERN COMICS #96 (Quality, 1949). Blackhawk. S1 soiled, as chip lower rt crr. G. 8.00

NATIONAL COMICS #1 (Quality, 1944). Uncle Sam cvr. Nice, bright copy. Pp typically staining but quite supple. No chips, tears, or folds. Bk crr edge al faded by sun. Fines. 20.00

RANGERS COMIC #6 (FN, 1949). Firehair. Jan of the Jungle, Glory Forbes. Sp al rolled, pencil checked on cvr. VG. 10.00

ROCKMAN #1 (Farrall, 1952). Cvr sp rubbing, an crr crrs int. clean, tight. VG. 15.00

GENERATION COMICS #60 (DC, 1946). Wonder Woman, Wildcat. Pp still nice & off-white, al pencil date on cvr, no chips or tears at all--al lower crr crrs. Nice copy! 25.00

STORIES BY FAMOUS AUTHORS ILLUSTRATED #1 (1950). Macbeth. SOTI. Bk crr crnd. G-VG. 25.00

STORIES BY FAMOUS AUTHORS ILLUSTRATED #2 (1950). Adapts Cornell Woolrich movie, "The Window". Kiefer art. Fines. 18.00

STORY OF HARRY & THOMAS (1944). Paper covers. VF. 35.00

SUPEROY #20 (EC, 1952). Tender sp, partially split, gw a decent copy. G+. 16.00

SUPERMAN-TIN, 1941-1947. Superman cover. Would be a sharp copy except that bk cvr is missing (though actually not very noticeable with this old little comic book-let). 8.00

TALKS FROM THE CRUISE #20 (EC, 1952). Nice copy! Some very small stress lines along p. side of crr, ov no crr flaws. Very clean, flat. Fines. 48.00

TARZAN #1 (Dell, 1948). Complete w. no chipping. General surface stress-lines. G+. 15.00

TARZAN #5 (1948). Same as above. G+. 15.00

TARZAN #6 (1948). Great copy! Still shiny, flat, no chips, tears. Only minor stress lines near staples, as ink spot bk cvr. VF. 60.00

TARZAN #7 (1948). Sp roll, this crr creases. 6. 9.00

THE PRINCESS PARVA crr. 1 Prasetta illus. G-VG. 12.00

THE PRINCESS PARVA #2 (1951). Severin & Elder art. A sharp, fine copy. 10.00

THE PRINCESS PARVA #3 (1952). Sharp, tight copy. VG-F. 30.00

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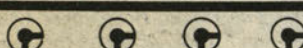
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4000

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COMICS

4101

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4100

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4120

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4140

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4141

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4220

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FOR YOUR REFERENCE:

Many of our authors and advertisers use terms common in the field of comics collecting which may not be known to a general audience. For everyone's convenience, we list some of the most common terms here:

BLB Big Little Books.

Baxter paper Paper of much higher quality than the newsprint customarily used in comics. Sometimes used generically.

Big Little Books Small, square books with cardboard covers, also published under such names as Better Little Books. Their time of widest circulation was the '30s and '40s.

book/s Comic book/s. Often used in casual conversation.

CBG Comics Buyer's Guide.

cel The original art for an animated cartoon, it is a painting done directly on celluloid (hence the name).

Code The Comics Code.

Comics Code The rules and regulations of the Comics Magazine Association of America, formed in the mid-'50s to censor comics before publication.

con/convention When used by a fan, denotes gathering of comics or science-fiction fans to buy and sell, meet professionals in the field, attend panels, and generally indulge in their hobby.

direct distribution/sales A system of comic-book and book distribution in which comics, specialty, and similar shops receive comics to sell without going through the more customary newsstand distribution system. Recently, even comics publishers which sell via returnable newsstand methods have put some titles solely into (non-returnable) direct-distribution channels.

Golden Age Indicates the first era of comic-book production — which occurred in the '30s and '40s.

grading Determining condition, usually using Overstreet's Guide, when comics are involved.

Mando paper High-grade paper, not quite of the quality or whiteness of Baxter paper, but still of better grade than newsprint.

minicon A small convention, sometimes one that lasts only a day or part of a day.

OTR Old-time radio.

origin Start, beginning — used especially to refer to stories in which the creation of a hero is given in some detail; not always the first story in which the character appears.

original/s Original art, as created by the artist, for comic strips, printed illustrations, etc. — as opposed to prints, newspaper pages, etc.

Overstreet/Overstreet prices/Overstreet Guide All these terms refer to Robert M. Overstreet's annual *The Comic Book Price Guide* and the prices therein. "20% off Overstreet" in an ad refers to a comic book's price as being 20% less than its value as listed in his *Guide*.

pre-Code A comic book published before the advent of the Comics Magazine Association of America's Comics Code — that is, before October 1954.

pulp/s Pulp-paper-printed adventure fiction magazines, mostly those printed during the '20s, '30s, and '40s. Intended as cheap, throwaway entertainment, pulps are today widely collected and expensive.

SAE/SASE/sae/sase Self-Addressed Envelope, Self-Addressed, Stamped Envelope. Used in ads ("Send SASE."), it means you should include an envelope addressed to yourself and with sufficient postage to insure delivery.

SF/sf Science fiction.

SOTI Seduction of the Innocent.

Seduction of the Innocent A would-be expose of comic books. Published in 1954, this book (by Fredric Wertham) helped to focus national attention on sex and violence in pre-Code comics and led to censorship of comics.

Silver Age Indicates a period of comic-book production of slightly less (nostalgic?) luster than the Golden Age. Usually considered to have begun with the publication of the first revival of a '40s super-hero: the first Flash revival, in *Showcase* #4 (Sept.-Oct. 1956).

splash panel A large panel, sometimes filling the page, which functions as a title page on a comic-book story.

sub Subscription.

underground/s/underground comix Comic books done outside the traditional marketing and distribution systems. Originally an offshoot of "hippie" and similar movements of the '60s, replete with drug and sex references. Currently, fewer are devoted to such topics.

Fredric Wertham Author of *Seduction of the Innocent*.

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It's been a fairly bad month, folks. Most of the magazines weren't up to their usual standards; there were a fair number of dreary stories. However, *Twilight Zone* had one of its better issues in June, and is probably the best buy of the month, and *Analog* had some good material.

Best single story of the month is the novella "Collision" by James Tiptree Jr. in the May *Asimov's*. In essence, it's a "first contact" story, with a ship of the human Federation making contact with an alien federation of more or less equal size. Of course, it's more complicated than that. Outlaws from the Federation have been raiding the aliens of Harmony for some time, so they're disposed to shoot humans first and negotiate later. The human exploration team proceeds cautiously, and quickly learns that its job is not so much to make contact as to prevent an interstellar war; to convince the aliens that not all humans are alike.

Tiptree, who is really Alice Sheldon, falls prey to a common assumption that all aliens are nice people once you get to know them, but still has a very good story. The plot relies heavily on coincidence — as the author has one of the characters point out! — but then all fiction does that, and so does most of life.

The novelet in *Asimov's*, Connie Willis' "Chance," is based entirely on this sort of thing. Not coincidence, but the little decisions we make which determine our lives. John Hartford did it considerably better in his song, "I Would Not Be Here," but I don't recall seeing it in fantasy before. Though whether this story is fantasy depends on the reader's interpretation. It's about a woman who managed to fritter away her chance for happiness, and starts to realize it when she returns to her old college as a professor's wife. The fantasy interpretation is that past and present begin to coalesce, and bring a revelation. My preferred interpretation is that, since she's a rather vague and helpless person to begin with — which gets no sympathy from me — she manages to confuse past and present until she's not sure of anything except her mistakes, and it serves her right.

I disliked the protagonist, but the theme is interesting. For

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but funny. I heard him read it at a convention last fall, but it's funnier when I read it myself. "Well-Read" by Dana Andrew Jennings is a bit of black humor, or perhaps black-and-white humor, about an information-gatherer who becomes allergic to reading. "Stooges" by George Zebrowski involves an insane alien invasion by replicas of one of the Three Stooges. It seems to embody the modern trend in humor; ridiculous scenes without any logical background to prop them up. Which means it isn't funny to me; I feel that humor should be a sudden unexpected twist, and without logic, nothing can be unexpected. But it's popular, and most readers will probably like the story.

"The Metamoosophs" by Perry Glasser concerns a young man who decides that he has the soul of a moose, and with hormone treatments and "counseling" turns into a sort of puny imitation moose, and is presumably happy. I don't know if the author intended to write a parody of sex-change operations and the neuroticism of people who have them, but it can be read that way, and it's quite funny. I thought it was one of the best stories of the month.

"With Justifiable Pride" by Julio Cortazar is a satire about societies which accept traditional ways of living without question. It wouldn't apply to many science fiction or comics fans, but then, these things are never read by the people they apply to.

"Early Autumn" by J. Paul Jacks, is a sort of super-espionage vignette, or an espionage-parody vignette. It's hard to tell, any more; even the serious espionage stories have pretty ridiculous events in them.

There's a photo-article on John Carpenter's movie, *Big Trouble in Little China*; the film looks capable of setting U.S.-Chinese relations back 20 years or so. The show-by-show guide to the *Way Out TV* series is concluded. There are stills from all of the current fantasy anthology series on TV. There's the script of Serling's "The Rip Van Winkle Caper," which I just saw recently in re-run. Rockne S. O'Bannon, the *Twilight Zone* story editor, is interviewed about his job and how he got it and scripts in general.

There are Gahan Wilson's excellent movie reviews, letters, book reviews, a video column, a column about new technological gimmicks, and one of scientific oddities. It's well worth buying; look for the issue with the Mathesons, father and son, on the cover.

Analog for May opens with the first part of a Vernor Vinge serial, "Marooned in Real Time." Comment later. The novella is "The Mick of Time" by Spider Robinson, another

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(and perhaps concluding?) "Callahan's Bar" story. This one seems to have most of the Callahan regulars — telepathic brothers, time travelers, a bomb-squad expert, an intelligent, talking dog, an alien android, and others — gathered to save the world from an Alien Menace. (The world needs saving because, shortly before the story opens, our heroes have quietly defused the world's nuclear armaments.) The "Callahan's Bar" series has been very popular among readers. I've never liked anything Robinson wrote, but I seem to be in the minority.

The novelet is "The Iron Elephant" by Harry Turtledove another in his series of alternate-world tales. A locomotive race, with one locomotive mechanical and one protoplasmic.

A short story, "Brain in a Pocket" by Rob Chilson, gets into the future of education. An electronic gadget hooks into your brain, and supplies knowledge of any field you choose. Setting is a college campus, and the problem is whether people with the gadget are educated. They can have more usable knowledge than most of the professors, any time they need it, but it's not part of them. Or is it? And in practical terms, where will new knowledge come from if the gadget supplants the universities which support the creative thinkers? Of course, there are less expensive ways to support creative thinking than by our top-heavy educational system — but it's the one we're using, and there's no guarantee there would be a replacement for it.

There is also a short story by Roger MacBride Allen.

Stan Schmidt's editorial is on "The Panic Mentality," or why so many people overreact to genuine or imaginary dangers. Keep the kids with AIDS out of school — or shoot them, according to the LaRouche philosophy (you did see that interview with the Illinois candidate?). Ban nuclear power, not because it's killed anyone, but because it might. Blame juvenile crime on comics, or horror movies, or having removed God from the schools, or on "Dungeons and Dragons." Without evidence, of course. (Don and Maggie may remember the Ewan McColl song from the '50s; "It was guns and comics, films of war, that made his education.") Why do people do it, and is there any practical way of stopping them?

The science fact article is on the "Fermi Paradox" or why, if the universe contains alien life-forms, haven't we been visited? Author Duncan Lunan points out that, currently, cosmic radiation makes space travel hazardous, though this is an intermittent phenomenon. (On a cosmic scale, meaning that it may continue for several

thousand years, but not permanently.) If his facts are correct — I haven't seen the idea mentioned anywhere else — the L5 Society might as well close up shop as well; manned space stations are impossible. Though underground lunar bases are possible. In "The Alternate View," John G. Cramer writes about neutrinos and WIMPS and other strange theoretical particles. (A WIMP is a Weakly Interacting Massive Particle.) There are the usual gaming column, letters, book reviews, convention calendar, and a biography of Duncan Lunan.

Lead story in the May *F&SF* is "Uncle Tuggs" by Michael Shea. Black humor of the seamier side of small-town life, and a victim who turns out to be meaner and nastier than his villainous nephews. An enjoyable fantasy which has all the trappings of a horror story, but isn't one.

Ron Goulart's "Ex-Chameleon" is another story of the Chameleon Corps, those secret agents who can become all things to all people. Goulart's forte is the very ordinariness of people in exotic occupations, and the wildness of his future technological applications and jobs. "Colonel Pander's Virgin-Style Sinpalace" (looked down on as "one of them franchise operators"), the "Rent-A-Bimbo No-Frills Bordello," ratmen who object to ethnic stereotypes, an entertainment show called *Toad for a Day*, and so on. It's all a parody of present attitudes and occupations, of course, but it's a very good one.

"Playmates" by Chuck Rothman concerns an unusual and remarkably unpleasant form of immortality, plus a doomed romance.

There are also stories by Bradley Denton, Felix Gotschalk, Kim Stanley Robinson, Philip C. Jennings, Harry Harrison, and Terence M. Green.

Algis Budrys reviews books and discusses the technique of horror-story writing. Harlan Ellison comments on the movie *Enemy Mine*. Isaac Asimov writes about the "minor bodies" of the solar system; comets and asteroids.

Turtles game includes new strip

Teenage Mutant Ninja Turtles Adventures is a new role-playing game supplement to be released from Palladium Books this July. The 48-page book will include a new 10-page Ninja Turtle comic strip by Kevin Eastman and Peter Laird. The six adventure scenarios are also illustrated by Eastman and Laird. The book will retail for \$6.95 and has an initial press run of 20,000 copies.



Happy New Year. This column is now only six months out of date. Seriously, we are working to get truly current. Some progress should be noted: Last winter, it was 18 months behind.

• The January in-flight airline magazine *TWA Ambassador* features a six-page article on the popularity of comic books in Europe, with color and b&w reproductions of some of the more popular "albums" available. The author recommends "Circus for adventure, *Pilote* for mixed genres, *Metal Hurlant* for science fiction, and *Fluide Glaciale* for satire. In Spain, look for the fantastic *Zona 84*, the avant garde *Complot!* and the gorgeous *El Vibora*."

• The Jan. 1 *Milwaukee Sentinel* plugs David Horsey's *Boomer's Song*, a comic strip which was to begin Jan. 6 and which "pokes fun at the roughly 55 million Americans born from 1945 to 1960."

• A Knight News Service story on Lynn Johnstone was in the Jan. 3 Toledo, Ohio, *Blade*. The creator of *For Better Or for Worse* says the strip is practically autobiographical and that the characters are modeled after her family. She used the middle names of her husband and children for the first names of the Patterson family, and named her alter ego Ellie after a best friend. The family dog, Farley, appears as himself. The strip appears in

more than 450 newspapers.

• The creators of the Arrow Comic Tales from the Aniverse were the subject of an article in the Jan. 4 *Flint Journal*. Randy Zimmerman and Susan Van Camp, who live and work in Flint, Mich., tell of their interest in comics, describe how they met, summarize their comic, and express confidence in their success.

• An overview of the current state of comic books appeared in the Jan. 4 *State Line Free Press*. The growth of independent publishers, specialty stores, and the development of more adult comics are all credited with "this Modern Age of comics." Massachusetts retailers Brett Putnam and Donna Connors are interviewed, and Overstreet's *Price Guide* and *CBG* are plugged.

• William Loeb's *Journey* was plugged in *Michigan: The Magazine of The Detroit News* Jan. 5. The story says that *Journey* is "printed each month by a Canadian publisher," despite the fact that covers with the Fantagraphics Books logo are reproduced with the article. Loeb, who lives in the Detroit area, "says he plans to stick with Wolverine (MacAlistaire) for five years before going on to other characters."

• The Arthur Adams cover from Marvel's *Heroes for Hope* was reproduced as the cover to the Jan. 5 *Capitol*, the Sunday

magazine of the *Columbus Dispatch*. The story on Marvel's *X-Men* is written by a Marvel fan who is the book critic for the *Dispatch*. He laments the departure from the group of the *X-Men* he grew up with, and lists and describes the powers of each of the new members. Editor Ann Nocenti is interviewed, but primarily the writer relates his opinions of the direction of the book.

• From the Jan. 6 *USA Today*: "Thunder Baas Press of Baltimore has just brought back horror comics with *The 39 Screams*, a black-and-white quarterly with three goose-bump-inducing stories. The creepy comic book is available on newsstands for \$1.70 an issue."

In the same issue's Money section, a reader asks the value of two comic books from the 1920s. The reply: "Your comics retail between \$5 and \$40 depending on condition, says Don Thompson, editor of *The Comics Buyer's Guide*." Included is the *Iola* address where readers can write to request "a free inspection copy of the publication."

• *Love and Rockets* is described as "the most satisfying complicated comic book you can't find on a newsstand" in a short item in the Jan. 7 *Village Voice*. Gilbert and Jaime Hernandez are lauded for their "vivid, complex characters," "dead-on dialogue," and "their general air of benign wit (that) make them the most charming innovators around."

• Syndicated columnist and ABC-TV news correspondent Jeff Greenfield wishes "that some 1980s version of the Blackhaws were around to deal with Libya" in a column published in, among other papers, the Jan. 9 *Billings* (Mont.) *Gazette*. "When I was a kid, one of my favorite comic books was *The Blackhaws*. In this fantasy, an international group of mercen-

aries who lived on a Pacific island took their jet planes and weapons anywhere in the world where decent governments were threatened by despots." Greenfield advises world leaders that just such a force is needed today. (DC should consider a *Blackhaws* revival along these lines, perhaps with a subsequent TV tie-in.)

• An "Antiques" column in the Jan. 9 Rochester, Minn., *Post Bulletin* is devoted to the collecting of animation cels and comic art, and plugs Christie's in New York where a large auction of such items was held. Collector-dealer Russ Cochran purchased a cel from *Snow White and the Seven Dwarfs* for \$9900, while a Florida collector paid \$24,200 for a 1935 cel from the first Mickey Mouse cartoon in color, *The Band Concert*.

• Nat Hentoff, in the Jan. 14 *Village Voice*, names Leonard Starr's *Annie* and Dick Moores' *Gasoline Alley* as "The Most Satisfying Comic Strips Every Day."

• Canadian animation pioneer Richard Condie was the subject of an article in the Jan. 10 *Globe and Mail*. His 1985 cartoon *The Big Snit* is described as "an unqualified animation masterpiece, comparable to the classic Warner Bros. cartoons of Chuck Jones." In the mid-'70s he worked on sequences for TV's *Sesame Street*.

• The Jan. 19 *Advertising Age* lists many of the syndicated animated series which are to begin next September, including *Jonny Quest*, *The Jetsons*, *Rambo*, *The Centurions*, *Secrets*, *Chuck Norris*, and *Dennis the Menace*. Marvel Comics President James Galton says another is in the works, a "TV series spinoff of its popular *Secret Wars* comic books," but no release date has been set.

• The SouthPark Mall in Moline, Ill., was the site for an

United Cerebral Palsy celebrity auction, and in charge of obtaining items for the event this year was former *CBG* publisher and founder Alan L. Light. An article in the Jan. 17 *Moline Daily Dispatch* plugs the event, and lists many of the donated items up for bids. Included were more than 30 autographed TV scripts, 15 signed record albums, 25 autographed books, 50 signed photos, "and even a signed, hand-drawn 'Opus' from Berkeley, the *Bloom County* artist." An accompanying photo shows Light behind a table stacked with items for the auction, with Opus clearly in view.

• The Jan. 19 *Orlando Sentinel* plugged "Scratch, a comic book produced by Outside Comics, Orlando's first comic book publishing company." Publisher-artist-writer Charles Treadwell is interviewed, and he announces that the first issue had "6000 copies in circulation." The series is set in Orlando, and Treadwell promises that local landmarks will appear regularly.

Clippings referred to in this installment were submitted by Laurie Wanser, Randy Smith, Robert Carl, Stephen Kent Jusick, Esther D. Myers, Beverly Krebs, Fantasy Unlimited, Thomas R. Curtiss, Chuck Gillman, Sara Kerwin, Greg Shoemaker, Ronald Spillman, Dale Henthorne, Scott Grammel, Joe Cabrera, Doug Peterson, Karl Hokanson, Maurice Forrester, Mark Grant, Joe Saine, George O'Leary, Alan Light, Paul E. Kusnerik, Dave Mitchell, Carles Treadwell, Robert Parks, Deni Loubert, Thomas Nelson, Walter J. Hibbert Jr., John Tackett, David Hissong Jr., Neil Grahame, and Jordan Wolfe. I found several myself.

New comics-related clippings should be sent to Greg W. Myers, "Clipping Service," 120 Bluebird, Lima, Ohio 45807.

Spencers Comic Company

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ADVERTISING INFORMATION

COMICS BUYER'S GUIDE

700 East State St.
Iola, WI 54990

Advertising Deadlines

All advertising copy must be in our offices by noon on deadline day. Early copy is appreciated.

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Wed. July 2	662	July 25	Thurs. July 24	665	Aug. 15
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This is an area reserved for the "little guy" who wants no frills advertising with a price to match. \$17.00 buys one the 12 equal spaces on the Comics Trader page. These spaces can be bought in any multiple of the \$17.00 unit. We'll reduce the ad and handle all the production — just design your ad on an 8 x 10" space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

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A comprehensive listing of comic shops in and around the U.S. \$2.00 a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52-week increments only. For more details see Retailer Directory page of this issue.

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Inches	1	6	6	13	13	26	26	52	52	Inches	1	6	6	13	13	26	26	52	52
1	1.10	8.95	8.73	8.50	8.27	8.04	7.81	7.58	7.35	26	96.48	94.07	91.66	89.24	86.83	84.42	82.01	79.60	77.19
2	13.02	12.69	12.37	12.04	11.72	11.39	11.07	10.74	10.42	27	99.54	97.05	94.56	92.07	89.58	87.09	84.60	82.12	79.63
3	16.85	16.43	16.01	15.59	15.17	14.74	14.32	13.90	13.48	28	103.37	100.79	98.20	95.62	93.03	90.45	87.86	85.28	82.70
4	21.44	20.99	20.57	20.13	19.69	19.26	18.82	18.39	17.95	29	111.79	109.00	106.20	103.41	100.61	97.82	95.02	92.23	89.43
5 (1/16 pg.)	25.27	24.84	24.41	23.97	23.54	23.11	22.68	22.25	21.82	30	119.44	116.45	113.47	110.48	107.50	104.51	101.52	98.54	95.55
6	29.10	28.67	28.24	27.81	27.38	26.95	26.52	26.09	25.66	31	124.04	120.94	117.84	114.74	111.64	108.54	105.44	102.34	99.23
7	32.16	31.73	31.30	30.87	30.44	30.01	29.58	29.15	28.72	32	125.56	122.42	119.28	116.14	113.00	109.87	106.73	103.59	100.45
8	35.22	34.79	34.36	33.93	33.50	33.07	32.64	32.21	31.78	33	127.87	124.67	121.48	118.28	115.08	111.88	108.68	105.48	102.28
9	38.29	37.86	37.43	37.00	36.57	36.14	35.71	35.28	34.85	34	130.16	126.91	123.66	120.41	117.16	113.91	110.66	107.41	104.16
10 (1/8 pg.)	40.58	39.57	38.56	37.55	36.54	35.53	34.52	33.51	32.50	35	132.45	129.18	125.91	122.64	119.37	116.10	112.83	109.56	106.29
11	43.64	42.63	41.62	40.61	39.60	38.59	37.58	36.57	35.56	36	145.46	141.94	138.42	134.90	131.38	127.86	124.34	120.82	117.30
12	46.70	45.69	44.68	43.67	42.66	41.65	40.64	39.63	38.62	37	151.60	147.81	144.02	140.23	136.44	132.65	128.86	125.07	121.28
13	49.76	48.75	47.74	46.73	45.72	44.71	43.70	42.69	41.68	38	155.43	151.54	147.65	143.76	139.87	135.98	132.09	128.20	124.31
14	52.82	51.81	50.80	49.79	48.78	47.77	46.76	45.75	44.74	39	159.26	155.27	151.28	147.29	143.30	139.31	135.32	131.33	127.34
15	55.88	54.87	53.86	52.85	51.84	50.83	49.82	48.81	47.80	40	163.09	159.00	154.91	150.82	146.73	142.64	138.55	134.46	130.37
16	58.94	57.93	56.92	55.91	54.90	53.89	52.88	51.87	50.86	41	166.92	162.74	158.55	154.36	150.17	145.98	141.79	137.60	133.41
17	62.00	60.99	59.98	58.97	57.96	56.95	55.94	54.93	53.92	42	170.75	166.57	162.38	158.19	153.99	149.80	145.61	141.42	137.23
18	65.06	64.05	63.04	62.03	61.02	60.01	59.00	57.99	56.98	43	174.58	170.40	166.21	162.02	157.83	153.64	149.45	145.26	141.07
19	68.12	67.11	66.10	65.09	64.08	63.07	62.06	61.05	60.04	44	178.41	174.23	170.04	165.85	161.66	157.47	153.28	149.09	144.90
20 (1/4 pg.)	70.44	69.43	68.42	67.41	66.40	65.39	64.38	63.37	62.36	45	182.24	178.06	173.87	169.68	165.49	161.30	157.11	152.92	148.73
21	73.50	72.49	71.48	70.47	69.46	68.45	67.44	66.43	65.42	46	186.07	181.89	177.70	173.51	169.32	165.13	160.94	156.75	152.56
22	76.56	75.55	74.54	73.53	72.52	71.51	70.50	69.49	68.48	47	189.90	185.72	181.53	177.34	173.15	168.96	164.77	160.58	156.39
23	79.62	78.61	77.60	76.59	75.58	74.57	73.56	72.55	71.54	48	193.73	189.55	185.36	181.17	176.98	172.79	168.60	164.41	160.22
24	82.68	81.67	80.66	79.65	78.64	77.63	76.62	75.61	74.60	49	197.56	193.38	189.19	184.99	180.80	176.61	172.42	168.23	164.04
25	85.74	84.73	83.72	82.71	81.70	80.69	79.68	78.67	77.66	50	201.39	197.21	193.02	188.83	184.64	180.45	176.26	172.07	167.88

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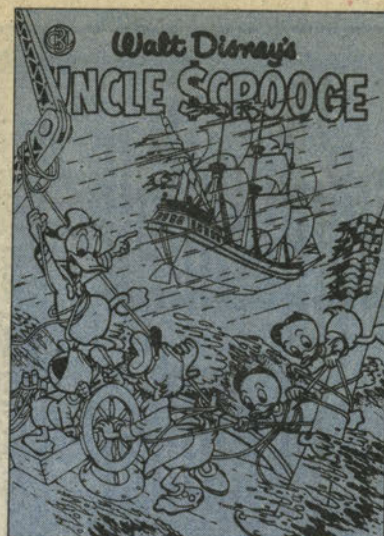
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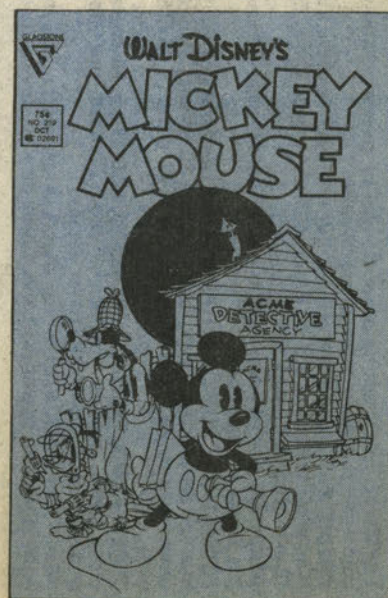
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